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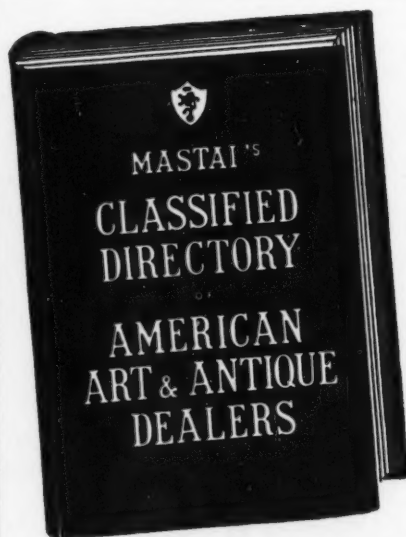
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**THE ART DIGEST**

Vol. 21, No. 8 January 15, 1947  
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**Hidden Treasure**

Sir: I am a very unhappy man. The other Sunday I visited the Detroit Institute of Arts to see again, after six years, the Rivera frescoes. I was horrified to find that the museum had put some large plants (trees is a more apt way of describing them) in the court-yard where the Riveras are. They are so located that it is nearly impossible to see anything of the frescoes. I hope that this matter can be given enough attention so that the museum will be forced to return the court-yard to such a state that the public can again see these great paintings. Would the Detroit Institute hang a coat rack in front of its Breughel?

—RICHARD FLORSHEIM, Chicago.

**Moore Criticism**

Sir: When an associate editor of the ART DIGEST blandly states Henry's Moore's products are "some of the most exciting material with which to work that has been seen here in a long time," the cancellation of one's subscription is the only rational solution. I had hoped that art critics would be perspicacious in realizing that perversion of the arts is no longer popular—that the day when anything new, different, and preferably uncouth or ugly could be an immediate success had passed forever. Americans are gradually regaining emotional and intellectual stability, lost for several decades as an indirect result of the first World War.

—A. B. MARTIN, Glen Head, L. I.

**No Change Necessary**

Sir: I would not have you change the way THE ART DIGEST is edited for anything. I like the way the current exhibitions are covered and the photographs that help bring us closer to 57th Street.

—DOROTEO PERZ, San Antonio.

**Excels in News Coverage**

Sir: I feel the DIGEST far excels any other art magazine in its field; in news coverage and in presenting both sides of contemporary painting trends.

—RUTH D. HORTON, Middletown, N. Y.

**"Artist of the Month"**

Sir: Seems to me you have the best critics in the business; why not turn them loose and have an article each issue on one artist—sort of "Artist of the Month" affair, so the critic can really dig in and do a full job on the artist?

—JOHN ROOD, Athens, Ohio.

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The Art Digest



## Butler Exhibition Reverses a Trend

LAST YEAR, the Butler Art Institute's noted regional, the annual New Year's show, was overwhelmingly experimental in character. This year a breakdown of the 208 paintings selected for showing from the 1,300 entries indicates that 28 are abstract or semi-abstract, 58 intermediate, 119 conservative and three primitive. Surrealism is missing entirely. Could it be that a reversal of recent trends is showing up first away from metropolitan centers? Another trend that may or may not be significant is that in a preponderance of the work selected for exhibition, man, rather than nature or pure design, was the important element.

For this 12th Annual, Edward R. Burroughs, Robert Gwathmey and John McCrady acted in the dual capacity of committee on selection and jury of awards. They gave the first oil prize (\$150) to *Street* by Maxwell Gordon; second (\$100) to *The Covenantor* by Samuel Rosenberg; third (\$50) to *The Harbor* by Ralston Thompson; honorable mentions (\$25) to Raphael Gleitsman and Abram Tromka; and \$100, for the best group of three oils, to Paul Wherry.

The three watercolor awards of similar denominations went to *Founding Fathers* by Dorothy Seder, *Performers* by Ray Koski and *Summer Evening* by Fred Hobbs; honorable mentions to Martha McCloskey and Bob Rainey; while Elizabeth Busch was voted to have the best group of three.

Although this regional show encompasses considerable territory (Ohio, Pennsylvania, Indiana, Virginia and West Virginia and former residents of those states), local artists, residing within 25 miles of Youngstown, are given special consideration. In this group, prizes and honorable mentions were accorded Martha McCloskey, Hans Hansen, Bernice Singer, Wallace Moore, Floss Mascher, Paul Lewis Hendricks, Stephen Benetic, Norman Wilson, Earl Crawford, Robert Fabe and Albert Wearstler.

Exhibition continues to Jan. 26.

### English Masters Arrive

After six years in the quiet darkness of caves 300 feet below the Welsh mountains, the five million dollars worth of British masterpieces by Hogarth, Constable and Turner are fast making up for lost time in activity. From the Art Institute of Chicago, where they were exhibited for two months (see Oct. 15 Digest), by way of a special express car attached to the Pennsylvania Railroad's Admiral, they arrived at the Metropolitan Museum on January 7 in a convoy of trucks with armed guards and a police escort. These "Masterpieces of English Paintings," graciously lent by King George VI, London museums and private collectors, will be presented to the New York public at the Metropolitan, beginning Jan. 24. For detailed, illustrated description of this show see C. J. Bulliet's article in the October 15 issue of the ART DIGEST.

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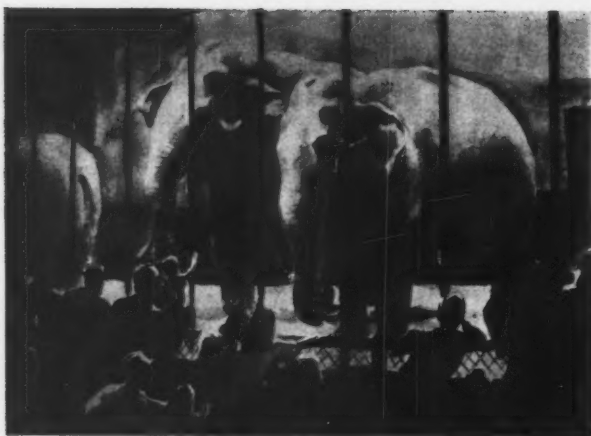
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# PEYTON BOSWELL

## Comments:

*This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.*

### The Dead Hand

THE POSTHUMOUS ASPECT of the typically Anglo-Saxon yen to mind thy neighbor's business (prohibition and censorship) very often appears in the last testaments of public-spirited citizens. Out of the goodness of their hearts they write a will sharing their wealth and treasures with their fellows—but somehow they cannot quite disassociate themselves from earthly residence, and therefore bind their benefactions with restrictions that sometimes render the gifts worthless. This, even though the motive behind the restriction was of the highest.

One of the chief victims of the dead hand is the National Academy, whose prize list is so encumbered by red tape that juries become confused, award the wrong prizes, or just throw up their hands. The latter course, evidently, was followed by this year's award jury (chairmanned by Jon Corbino). Five of the annual awards—the Palmer and Truman prizes and the three Hallgarten honors—were unawarded because the jurors felt the exhibition did not contain enough worthy examples within the narrow conditions laid down by the donors.

In order to qualify for the Hallgarten and Truman prizes, the artist must not have more than 35 candles on his birthday cake, must be an American citizen in good standing. The luscious Altman prize goes even further; the winner must not only be an American citizen but must be born here—a condition we ask only of the President of the United States and Altman recipients. In recent years bedevilled jurors have awarded the Altman \$1,200 prize to Italian-born Americans, Jon Corbino and Louis Bosa, and then been forced to withdraw the honor, fortunately before the artists spent the money.

In order to award the Carnegie prize the jurors must first make sure "the picture is the property of the artist"—why, nobody knows, unless it is to make sure nobody else wants the thing.

Then, confused but, we hope, still conscientious, the jurors come to the classic of them all, the Ellen P. Speyer Memorial Prize of \$125, which goes to a painting or sculpture "portraying an act of humaneness toward animals"—perhaps like John Sloan feeding free lunch to the cats in *McSorley's Bar*.

All of which causes worry about one's vicarious participation in posterity. Perhaps, if the fortunes of publishing make it possible, I will leave in my will funds to perpetuate the Friedrich Engels Memorial Prize. The only restriction will be that the canvas must be painted with the left hand. At the moment I can think of only two candidates, Niles Spencer and William Halsey, but perhaps my readers will communicate names of other left-handed painters.

### The International Academy

LODGED FIRMLY in popular nomenclature is *academic*, defined as a conservative person, place or thing. Seldom, if ever, do we find its usage broadened to include the so-called radical faction, probably because a radical (or modern) is supposed to be eternally seeking change. In art, however, we have lately seen the birth of a new academy among the abstractionists—artists whose paintings, conform-

ing to the *status quo* of modern abstract pattern, are just as academic as anything that ever entered the august National Academy. And, for the sake of a better name, we may well title it the International Academy, since it stems directly from the School of Paris, sired by Picasso and Braque, greatest of them all.

When abstract art started to reach its present popularity two years ago, most art writers welcomed its advent as in line with our times. That was before so many minor league Picasso-ettes hired a hall and we were exposed to endless acres of uninspired canvases, whose only claim to attention was that they were abstract and hence in the mode. Now it is becoming obvious that we have merely exchanged one academy for another, replacing Redfield, Waugh and Brush with Gorky, Motherwell and Pollock. An essential difference, however, is that the older academicians had characteristic styles, while the new ones look as alike as twin peas. Even the informed gallery visitor has trouble distinguishing authorship without benefit of catalog.

Following the American Scene School and its accent on indigenous subject matter, American art needed an injection of the abstract. This need brought into prominence such excellent abstractionists as Davis, Crawford, Pereira, Morris and Frelinghuysen. Success, as usual, engendered imitation to the point where representational painters went "pure abstract." The present trend reminds me of a story Grandma used to tell about a Negro preacher praying for rain:

It hadn't rained in the parish for several weeks, corn and cotton were withering on the stalk when the preacher decided to call on divine deliverance. He spoke with eloquence emphasized by necessity. Before the Sunday congregation was dismissed it had started to rain. Monday brought a real gully-washer; Tuesday and Wednesday saw the rain continue; on Thursday the clouds lifted briefly, but on Friday and Saturday the skies were weeping steadily. On Sunday as the flock waded fetlock deep toward Church, the preacher knew something had to be done. Raising his eyes shingleward, he delieved himself of these words:

"We appreciates your prompt answer to our heavenly telegram. You loves us all, we who sits alike in poverty and in riches, especially we who plants the cotton and the corn. You knew our need when I communicated with you last Sunday. I asked you for rain and you did not hesitate, but Lord this am ridiculous."

### Seeing the Unseeable

WHAT Director Bart Hayes terms the "most important show we have arranged for several years" opened the other day at the Addison Gallery, Andover, to continue until Feb. 10. Entitled "Seeing the Unseeable" and containing items illustrating the abstract conception of art, the exhibition well demonstrates the difference between good and bad abstract art. Also it attempts to answer the often-heard question: "Do modern artists really see things as they paint them?" A study of works of art from all periods reveals that modern art still employs many devices and techniques used centuries ago, with the new approach "necessary to interpret today's new world and its forces which lie beyond human vision." More about the show will appear next issue.

### ART DIGEST—January 15, 1947

|                                     | Page  |                                   | Page   |
|-------------------------------------|-------|-----------------------------------|--------|
| Butler's New Year Annual .....      | 5     | Merchant Marine Artists .....     | 15     |
| National Academy Annual .....       | 9, 30 | Ruth Ray Shows .....              | 15     |
| Arthur Dove Retrospective .....     | 10    | Charles Salerno's Sculpture ..... | 16     |
| A. E. Gallatin Shows .....          | 10    | Mark Baum, Primitive .....        | 16     |
| B. J. O. Nordfeldt Exhibition ..... | 11    | Drawings by Peter Blume .....     | 17     |
| Carl Gaertner Landscapes .....      | 11    | Sculpture by Anita Weschler ..... | 17     |
| Jean Dubuffet of Paris .....        | 12    | 57th Street in Review .....       | 20, 21 |
| Lowell Bobleter Exhibits .....      | 13    | The Dirty Palette .....           | 23     |
| Sculpture by Arline Wingate .....   | 14    | The Art Book Library .....        | 27     |

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# THE ART DIGEST

Vol. 21, No. 8

The News Magazine of Art

January 15, 1947



*Holiday*: PHILIP GUSTON (Altman Prize)



*Seated Nude*: PETER DALTON (Watrous Medal)

## National Academy, Holding 121st Annual, Opens Door to Outsiders

THE NATIONAL ACADEMY'S 121st annual exhibition, now current, makes one long for, not the poet's "wings of a dove," but for the many-faceted eye of *musica domestica* to take in at one and the same time all the items of sculpture, paintings, watercolors and prints displayed through the labyrinthine galleries. The ordinary allotment of two eyes per capita scarcely permits clear vision of this array.

The Academy this year is indulging in an innovation, in this first part of its annual showing, by inviting the work of artists outside its membership. Last year a committee selected items from submitted works by non-members; this year's procedure goes a step further. It might seem that this generous policy would result in a spirited exhibition. That the general effect is far from stimulating is due in some measure to the fact that a large number of the invited pieces have been exhibited previously and are familiar to gallery goers so that the pleasing element of freshness is lacking in many of the selections.

A more serious criticism is that in a number of cases the works do not represent the artists at their best. How this result obtained is not possible for an outsider to determine. It is disappointing, for example, to come upon Henry Mattson's *Blue Night*, which appears a travesty on his usual marines. Here is George Picken going off the deep end in glaring color that does not

pull the design together. Certainly, Karl Zerbe's inept still life, *Boston Daily*, lacks the distinction of his usual work. As for I. Rice Pereira's *The Diagonal*, it is so far beneath the standard of her customary impeccable work that it is depressing. Esther Williams' imaginative gifts seem to have forsaken her in the prosaicism of *Frog Pond*, while an artist, Miron Sokole, whose prestige has been steadily growing, contributes a run-of-the-mill *Within the Confines of Window Frame*, most unpleasant in color.

It must also be conceded that some of the worst offenders are within the

Academy's fold. Nothing more futile than the theatricalism of Robert Philipp's *Raising the Cross* could easily be imagined. Gladys Rockmore Davis appears to have returned to her early garish palette in *Puppets*.

There is, fortunately, another side to the medal, for there are some excellent items scattered about through the galleries. Among the landscapes and marines, Sol Wilson's dramatic *The Backwash*; B. J. O. Nordfeldt's *The Rock*, ably sustained in its monumental conception; the imaginative *Vineyard* by Joe Jones; the wash of light and air throughout Bernard Arnest's 'poetic *Black Rocks* are all to be commended. The power of suggestion through slight means in John Hartell's *Sudden Storm*; David Fredenthal's powerful *Wind Over Chair Mountain*; John Heliker's spirited *Near Dorset* and canvases by Yvonne du Bois, Louis Bosa, John Pellew, Giovanni Martino, Jon Corbino, John Folinsbee, Joseph de Martini, Louis Bouche, Arnold Blanch, Charles M. Foster should all get honorable mention.

Among the figure pieces Louis di Valentin's *Neither Yet Have You Faith*, a prize winner, with its balancing rhythms of movement and color is outstanding (see cover of this issue). Vaughn Flannery's *Amazon Night* carries its intricate design and striking color pattern to triumphal achievement. *Tide* by Xavier Gonzalez, depicting a figure lying on the beach, carried out in a neutral [Please turn to page 30]

### National Academy Winners

Altman—(\$1,200) Philip Guston for *Holiday*.

Clarke—(\$125) Louis Di Valentin for *Neither Yet Have You Faith*.

Saltus Medal—Jean De Marco for *Christ and His Apostles*.

Speyer Memorial—(\$125) Laci De Gerenday for *St. Francis of Assisi*.

Obrig—(\$250) Raphael Soyer for *Two Sisters*.

Carnegie—(\$300) Giovanni Martino, N.A. for *At the Crossing*.

Proctor—(\$125) Priscilla Roberts for *Self Portrait*.

Barnett—(\$125) Betti Richards for *Sleepy Time*.

Watrous Medal—Peter Dalton, A.N.A. for *Seated Figure*.

January 15, 1947



Nineteen Forty-Four: ARTHUR G. DOVE

## Retrospective Exhibition Given Arthur Dove

IT IS IRONIC that Alfred Stieglitz confided to the writer just a few months before his death, at the age of 82, that he did not expect his old friend, Arthur Dove (aged 66), to live much longer, for death separated by only a few months the careers of pioneer-American abstractionist Arthur G. Dove and Alfred Stieglitz.

Edith Halpert, whose Downtown Galleries have shown since Alfred Stieglitz' death the work of John Marin, Georgia O'Keeffe and Dove, is currently holding a memorial retrospective exhibition of the last named, dating back from 1946 to 1908. Earliest exhibit is titled *The Lobster* (1908). Interestingly enough, it is said to be the first canvas by Dove to have been exhibited at Stieglitz's 291 Gallery. Though a far cry from what was to come, one senses in this early work the same powerful design element that marked his later production.

A collage, dated 1940, titled *Goin'-a-Fishing* joins another similar essay dated

1925 entitled *Long Island* in evidencing the artist's good humor. The late Twenties and Thirties were marked largely by stylized essays, as yet not completely liberated from subject matter. *Thundershower* (1939) is as much a triumph of pattern as color, and will doubtless be remembered as an important canvas in the highly individualistic painter's career. In 1941, Dove called a mellow palette into play in a semi-objective *Lloyd's Harbor*, a highly integrated and digested synthesis. Purposeful form marks *The Inn* (1942) and close values a canvas titled *Deep Greens*, of the same year. Rectangular forms have been tellingly employed in a geometric fantasy titled *The Brothers* (1943). *Rising Tide* (1944) achieves plasticity through its broken color forms.

The Downtown Galleries are to be congratulated for this fitting tribute to an important American innovator in the realm of abstract painting.

The exhibition continues through January 25.—BEN WOLF.

*The Black Table Cloth*: A. E. GALLATIN. On View at Durand-Ruel



## Intellectual Approach

PAINTINGS by collector-artist Albert Eugene Gallatin are now on view at the Durand-Ruel Galleries. An incisive intellectual approach marks the artist's canvases. Gallatin's paintings are without accident, so controlled and plotted are these highly integrated excursions into the realm of the abstract and semi-abstract. Outstanding is *The Black Tablecloth*. Here Gallatin proves himself a past master in the gentle art of organizational juggling. Other exhibits particularly noted are: *Oval Composition*, achieving depth both plastically and in regard to cerebral considerations; *Interior with Playing Cards*, a handsome composition at once cohesive and expansive; and *The Yellow Tablecloth*, with its subtle nuances of blues, yellows and reds.

Greys have been superbly utilized in *Still-Life*, incorporating red poppies and a yellow curtain which has been dragged diagonally across an open window. This side of purity, it neatly compounds intellectualism and emotionalism. Through February 1st.—BEN WOLF.

## Lost Blakelocks

THIS YEAR being the 100th anniversary of the birth of Ralph Blakelock, the Whitney Museum is forming a record of his work. A number of his important paintings are still unlocated, including the twelve listed below. The Whitney Museum would appreciate it if anyone knowing the present ownership of these "lost" works would communicate with Lloyd Goodrich, Associate Curator, Whitney Museum, 10 West 8th Street, New York 11:

*The Boulder and the Flume in the Franconia Notch, N. H.*, 1878. 54 x 28. F. S. Gibbs sale, 1904.  
*Kaaterskill Clove*. 42 x 20. Illus. Moulton & Ricketts, Chicago. Works by Inness, Wyant, Blakelock, 1913.  
*Landscape*. 23½ x 40. Owned by Brasley T. Bradley in 1919.  
*Moonlight*. 56½ x 35½. From William M. Laffan collection. Owned by Mrs. M. Loeb, 1919.  
*Navajo Basket-Makers*. Illus. catalogue of F. S. Gibbs collection, 1901.  
*The Necklace*. 29 x 38½. Owned by Clapp & Graham, N. Y., 1919.  
*Red Woods, California*. Illus. catalogue F. S. Gibbs collection, 1901.  
*Seal Rock (or Sunset, Seal Rock)*. 42 x 30. Owned by S. C. Scotten, Chicago, 1913.  
*Spring-Rock Cove*. 37 x 27. Owned by John McCormack, 1916.  
*The Vista*. 16 x 24. Owned by Carson Pirie Scott & Co., Chicago, 1917.  
*Wood Interior*. 16 x 24. Illus. Moulton & Ricketts, Chicago. Works by Inness, Wyant, Blakelock, 1913.  
*The Wounded Stag*. 21 x 39. Lyman G. Bloomingtondale sale, 1928.

## Owned in Houston

More and more, museums are tapping local sources and finding excellent exhibition material. During the month of January, the Houston Museum is featuring a contemporary showing of "Houston-Owned Works of Art," drawn from the collections of Oveta Culp Hobby, Robert and Percy Straus, Mrs. R. L. Blaffer, Miss Ima Hogg and Mr. and Mrs. Cornelius Kroll, among others.

American works, which are in the majority, include representative examples by Austin, Benton, Fogel, Chaim Gross, Kroll, Kuniyoshi, Spruce and Taubes. Adding a proper international flavor are paintings and prints by Rouault, Matisse, Picasso, Laurencin, Rivera, Montenegro, Nolde and Kollwitz.

## Rugged Nordfeldt

THERE is a solemn grandeur in the recent paintings by B. J. O. Nordfeldt, at the Passadoit Gallery to Feb. 1, a bigness without bombast and a complete realization of strength that is all too rare in much contemporary work. In an exhibition that is rightly sized (only 11 large pictures) the wide range of Nordfeldt's expression is fully indicated—in rugged landscape and sea painting, through a rich still life, to religious interpretation.

In all the paintings sound organization, good color and awareness of design elements play major roles, but what makes for success in each case is their over-all orchestration into a unified whole, a process which should be observed by young students intrigued with one or another phase of painting.

Mood too is an important factor in Nordfeldt's work, for it sets the theme in each picture—whether it is the majesty of *Driftwood, North Pacific*; the starkness of *Path of the Fire* or the more subtle poetry of *Moon in Mist* (reproduced below). *Tugboat Putting to Sea* is another compelling canvas, equally intense but more varied in color than other landscapes.

—JUDITH KAYE REED.

## New Game of Artists

Most people now approaching middle age remember with a twinge of nostalgia the game of Authors which they played as children. Now Marguerite Munger, Supervisor of Club Activities at the Cleveland Museum, has evolved a Game of Artists, based on the same principle, which should be as popular and instructive as its predecessor. The 52 cards show reproductions of famous paintings owned by the Museum, and the object of the game is to form "books" of painters whose paintings are related.

Among the reproductions are Bellows' *Stag at Sharkey's*, Renoir's *Mlle. Leclaux* and El Greco's *Holy Family*. The game is published by the Museum and may be ordered for \$1.10.

*Moonlight in Mist*: B. J. O. NORDFELDT. On View at Passadoit



January 15, 1947



Slag-Dump: CARL GAERTNER

## Gaertner Returns With His Solid Landscapes

WHAT CAN A REVIEWER say about just plain good painting—landscapes that are unmistakably American, solidly constructed, thoughtfully composed, surely painted, and imbued with romantic imagination? One can't say that Carl Gaertner's second show, now at the Macbeth Gallery, fulfills the promise of his first one held two years ago, because the first one didn't promise—it gave. But this second show is a better one, with not one or two, but at least a half-dozen "major" canvases out of the fifteen works shown.

As has been remarked before, Gaertner "builds" his pictures. There is solid substance beneath the snow in *The Slag Dump*, actual weight to the surging green water in *Running Sea*, and the tangible results of destruction in *The Search Begins*, another fine and dramatic documentation of the St. Clair fire which is also remarkable for subtlety of color. There is sheer poetry in *Population*—3000, a little town with thousands of counterparts, seen from a distance, glistening and jewel-like—rather than drab and commonplace—

beneath its blanket of snow. Another kind of poetry, more sombre, fills another typically American scene called *The Swamp Reclaims*, a fine design in depth compounded of the trackless ties of a one-time railroad bed, a small, lonely figure, the remnants of a masonry structure, and the marshlands encroaching.

Gaertner's particular gift lies in his ability to fuse all the technical aspects of painting which he knows so well with an artist's vision in such equal proportions that one is not aware of any one at the expense of another, but of a harmonious whole.—JO GIBBS.

## Sinclair, Regionalist

Long a familiar figure in Midwestern art circles, Gerrit V. Sinclair is having his first showing in New York at the Milch Galleries, through February 1. Long before the popularization of regionalism in painting, Sinclair was quietly studying and painting unostentatious pictures of Minnesota and Wisconsin with thoughtful penetration. After years of being the leading teacher at Milwaukee's Layton School of Art, he is still at it.

Sinclair is frankly an illustrator of the life and scenes about him; an ability to accurately see and retain is not the least of his attributes. Never painted in the field, his pictures give an almost photographic impression of having been done on the spot. Farmland, small town streets and city scenes make up his milieu, and he paints it with penetration rather than invention. Sinclair is best with simple compositions in higher key, such as *Late Winter Day* and *Fruit Farm*.—A. L.

## Wadsworth Acquires Homer Oil

Rounding out its representation of Winslow Homer, the Wadsworth Atheneum announces the recent acquisition of *The Noonning* (reproduced in the Nov. 1 Digest) for the Sumner Collection. A charming, bucolic scene painted in Homer's earlier, more naturalistic manner, it joins two later, more romantic paintings of the sea—*Rocky Coast*, an oil which entered the Museum collection in 1945, and a watercolor study for *Summer Night*, now in the Louvre.





*Businessmen's Lunch: JEAN DUBUFFET*

## Dubuffet of Paris Introduced to New York

A CONTEMPORARY FRENCH PAINTER, Jean Dubuffet, is having his initial exhibition in this country, at the Pierre Matisse Gallery. The first and inescapable impression that his work makes is that this artist is quite on his own and is evolving an esthetic language to express his own conceptions. Mr. Matisse says that this individual note is due to the fact that, having for some time been associated with a group of modern artists, Dubuffet decided that he had nothing more to say in painting and abandoned it for two years, entering business.

Dubuffet is, moreover, no public favorite, Mr. Matisse avers, since he has struck off on a new path. And the great artistic arbiter, Picasso, not finding any trace of his influence in Dubuffet's work, also regards him with disfavor.

*Street by Maxwell Gordon. Voted Best Oil at Butler Institute Annual Exhibition. (See Page 5)*



Yet artists and writers have dared this pronouncement and upheld Dubuffet's work.

The early phases are highly colored, such as *Casse-Croute en deux* with its two distorted figures against a vivid blue background, curiously exhaling an astonishing vitality. In *Quatre leveuses de bras* four standing figures that resemble Egyptian types seem almost in a penumbra, while their uplifted arms are aglow with jewel-like color.

The later works descend the chromatic scale. *Scorieuse*, as its title suggests, seems to be compounded of ashes, concrete and other gritty materials so heavily carved out that it appears to be a deep impression. More successful in this type of work is *Scene dans un paysage de rochers*. This canvas might well be a depiction of caverns in their dark home; the rude figures and the gloomy cavern have a striking affinity that makes this work commanding.

Of quite another character is the satiric *Dejeuner d'affaires*, five remarkably unpleasant business men at lunch. Perhaps, during his short business career the artist fell in with such types!

This exhibition is going to perturb our modernists, who consider that now they know all the answers, but will find that there are many new questions of which they have never thought. Perhaps, like Picasso, they will sulk, but perhaps they will find this new point of view refreshing. (Until Feb. 1.)

—MARGARET BREUNING.

### Ceramics at Metropolitan

An effective presentation of current activity in the field of American ceramics is offered at the Metropolitan Museum, where a selection of works from the 11th National Ceramics Exhibition, held recently at the Syracuse Museum, has been opened. It was reviewed in full in the Nov. 15 *Digest*. Excellent installation at the Metropolitan enhances the functional beauty of the exhibits.

## Young Beyond Their Years

PERHAPS it would be best merely to report that Max Schallinger, painter and sculptor of Baltimore, is having his first New York show of paintings at ACA Gallery; that his pictures are dark and heavy yet luminously colorful, and, in personality, zestful and witty, suggesting certain medieval primitives in their childlike idiom. Such would be fair to the artist and to the reader.

However, unfortunately for Mr. Schallinger and for this reviewer, there have appeared, of late, an increasing number of painters who have chosen to essay the directness, simplicity and sometimes naiveté of children or of primitives. In an individual artist's work this frequently is quite engaging, but when it promises to become a trend, a re-evaluation of its validity is appropriate.

Is it possible legitimately to turn back the clock, either in the case of an individual or of a civilization? True, there seems to be some sort of affinity developing these days between our times and the late medieval, with manifestations in philosophy, religion and fashions of dress, but such *mores* have been adapted without denying the developments of subsequent centuries. The symbols and mannerisms of the past are employed in art most successfully when they reflect the temper of the present. As for the individual, it is easier to approximate a child's simplicity than it is his conviction. There is a vast difference between being childlike and being just childish. (Reference: paintings by Grandma Moses as opposed to those by contemporary artists with professional training who choose to paint baby talk.)

Getting back to Schallinger, he has a whale of a good time painting fantasies of pixy people in quaint poses with expertly contrived compositions and suavely abstracted forms that belie primitiveness. For all we know, this may be exactly the appropriate style for Schallinger's reaction to his world or his dreams, and this reaction may be completely sincere. If so, there is no quibble. In the meantime, we join him in his exuberance but are more than a bit unhappy about the trend of which he seems to be a part. (Through January 18.)—ALONZO LANSFORD.

## The People's Choice

Visitors to the Critics' Choice Show at the Grand Central Galleries voted the Carl M. Owen \$100 Prize and an Anonymous \$100 Prize to Maurice Kisch and Nancy Ranson for their entries, *Eclipse over the Metropolis*, a mood impression notable for its depth, and *Art Student*, respectively. Runners up for popular favor were Syd Browne, Arthur Osver, Frank Gebhart and Cleve Gray.

The exhibition, first of an annual series sponsored by the Galleries in a successful search for new talent, also resulted in many invitations for exhibitors to show elsewhere. Invited for future exhibition at the Pennsylvania Academy were prize winners Frank Duncan (first), Arthur Osver (fifth), Grace Pfeiffer (sixth) and Judith Rothschild.



## Estampes Galantes

A DAZZLING ARRAY of French color engravings of the 18th century, at the Kennedy Galleries, reflects the very essence of that period of formal elegance and artificial manners. Here, in these *estampes galantes*, may be discerned not alone the affectations and frivolity of fashionable life, but as well the unfailing airy invention, the tact and taste of artists who could turn from *Fetes Galantes* to sentimentalized versions of shepherdesses as nymphs, or to sound portraiture with equal facility.

One of these portraits, *Madame Du Barry*, represents that famous lady receiving a cup of coffee from a little Negro servant. If this portrait endows its raffish subject with a grave nobility not associated with her, it must be remembered that portrait painters as well as poets have a license. The rather stern portrait of *Jean Jacques Rousseau* represents a rebel against the folly and extravagance of the age, while the benignant, suave countenance of *Benjamin Franklin* seems an upholder of democracy who knew how to eat his cake and have it, too.

No collection of prints of this period would be complete without the work of Debucourt and Janinet. Debucourt's *La Fete de la Grand Maman* and its companion, *La Matinee du Jour de L'An* with the doting parents and grandparents and the formally dressed, yet natural children, reveal the intimate charm of family life, even when burdened with the exactions of etiquette.

Janinet's well-known, *La Comparison* and *L'Indiscretion* are included here in brilliant impressions. His exquisite little prints after Fragonard, *L'Amour* and *La Folie*, reveal that artist's genius for decorative design as well as the engraver's wonderful manipulation of melting color. His impressive *Colonade et Jardin du Palais Medici*, after Hubert Robert, is a triumph of nacreous tones.

Village fairs and marriages are the themes of other prints, emphasize the idealizing, but not sharing the pleasures of rural life, as they appeared to habitués of the court. Two prints by Gilles Demareau, who perfected engraving in the crayon manner, have a touch of rugged realism contrasting with the delicate fantasy of the usual subjects.

It is impossible to comment upon the many examples of engraving grouped here. They are all fine impressions, many of them of great rarity. But the real fascination of the showing is the glimpse that it affords into another and vivid world that sang and danced and played on the brink of the volcano that was to engulf it. It might well be that they agreed with their sovereign, "Après nous le deluge." (Through January.)—MARGARET BREUNING.

### Anna Meltzer on Tour

Anna Meltzer, recent exhibitor at the Newhouse Galleries in New York, will hold a one-man show at the Francis Taylor Galleries in Beverly Hills from Jan. 30 to Mar. 1. Included among the paintings on view will be *Philharmonic* and *Carnegie Hall*, loaned by film producer Boris Morros.



Sentimental Cove: LOWELL BOBLETER

## Bobleter of Minnesota Seen in New York

THERE IS a forthright honesty about the paintings of Lowell Bobleter, now on view at the Joseph Luyber Galleries, that somehow suggests the character of the artist and the rugged country that gives him inspiration. Here is an authentic picture of Minnesota, its lakes and small towns, painted in rich colors that aesthetically co-relates subject and treatment. Broad areas are broken with quick, nervous strokes that augment the excitement of the scene, prevent boredom which appears to be the current curse of so much contemporary landscape. While certain "slick" passages may irritate those accustomed to indecisive outlines, these only add to the force of Bobleter's expressions.

Blessed with an almost unlimited store of energy, Bobleter has for more than a decade spent much of this energy on the general welfare of artists in his

*La Jeune Bergère*: DEMARTEAU AFTER HUET. On View at Kennedy Gallery



native St. Paul—serving as fine arts superintendent of the Minnesota State Fair, curator of the St. Paul Gallery and School of Art, president of the Minnesota Artists Association, and head of the Hamline University art department. All the time he has been working to promote an art museum in St. Paul, comparable to the Art Institute and Walker Art Center in Minneapolis.

Because of these selfless activities, Bobleter's own career as a painter has been delayed in transit. Although nationally known as an etcher for the past twelve years and consistently included in the annual "Hundred Best Prints," the current exhibition marks Bobleter's formal New York debut as a painter.

*Sentimental Cove*, although small in size, is typical of the artist's best work, incorporating both drama of lighting and solidity of statement. Similar in effect is *Rasmussen's Cove*, which, in its treatment of the picture plane, demonstrates Bobleter's training as a printmaker, and the street scene on *Saturday Night*. Perhaps from the viewpoint of museum importance, the outstanding exhibit is the symbolic *Devastation*. That Bobleter is on the right track may be judged from the two latest paintings, *Grey Cliff* and *Shanty Hill*. (Until Jan. 25.)—P. B. Jr.

### Sturm und Drang

Frances Stein's debut, at the Ward Eggleston Galleries, places her among the growing group of American romanticists. In this case the *sturm und drang* mood that dominates her landscapes, still life and figure painting derives from Vlaminck, but in them all Miss Stein has successfully adapted style to her own vigorous expression. Outstanding among these richly painted, brooding landscapes are *Gulls*, a moonlit *Mountain Lake* and a windswept, sky-slashed view of *Houses by the Sea*. Also distinguished among pictures which are consistently strong and sound are a portrait of *The Actress* and a vibrant interior.—J. K. R.

January 15, 1947



LEFT TO RIGHT—Sculptor Arline Wingate, H. R. H. Prince William of Sweden, Artist Einer Nerman.

## Arline Wingate Exhibits Sculptured Portraits

DISTINGUISHED among the sculpture exhibitions, which are increasingly in evidence this season, is that of Arline Wingate, at the Midtown Galleries from Jan. 21 to Feb. 8. Her first large-scale showing since 1938, the exhibition should attract more than usual interest since a large portion is devoted to sculptured portraits of fellow artists.

Prominent in this series, executed with skill and sensitive understanding, is the compelling head of Abraham Walkowitz, the painter whose likeness has also been secured on 100 canvases and drawing sheets. Fletcher Martin is acutely observed—in brooding mood and ascot scarf. Represented in a less familiar mood is Waldo Peirce, in another compelling sculpture. A fellow sculptor, Rhys Caparn (Mrs. Johannes Steel), has been captured with grace and delicacy, while the portrait of Rubin is notable for its sensitive line. Others who have sat for Miss Wingate include Arbit Blatas, Sylvia Sidney and, most recently, Prince William of Sweden, done while the artist was a guest of his country.

Also included in the large exhibition

Walkowitz by Arline Wingate



is a group of figure compositions, including a fluid *Bending Figure* and a seated nude, titled *Coiffeur*.

—JUDITH KAYE REED.

## Chicago in New York

THE CHICAGO SOCIETY OF ARTISTS is showing an exhibition of watercolors, drawings and prints at New York's Riverside Museum—Gotham's first chance to see Windy City art en masse since 1944. The exhibition is disappointing and interesting—disappointing because no outstanding talents are apparent, interesting in the possibility that the character of this group of pictures may betoken a trend.

The 113 entries by 46 artists give an overall impression of quiet, colorful competence, on the conservative side. In the watercolors there is a general feeling of technical mastery with a welcome lack of dependence on the tricks of this medium. There is hardly a watercolor that could be called bad, but, sadly, there are only a couple or so that could be called outstanding. Happily there is little slick formula work, but also there is little originality; passion or protest is not heard—with modulated voices these painters find their world passably pleasant.

Somewhat exceptional to this are the three works by Donald Mundt, two by Harold Schultz, and possibly an etching by Gustaf Dalstrom, a cassien of Evie Fort's, an expert tempera by Maurice Friedlander, Lillian Hall's work, one of Natalie Henry's drawings and a watercolor by F. L. Hotz.

There are very few abstractions, those not exceptional. The influence of abstract principles on conservative composition is hardly noticeable. Fanciful or surreal conception is practically nonexistent. Expressionism rears its head but timidly. Despite a decided predilection for these elements, during the last few years, it has been suggested that American art is ripe for a swing to the right. Can this exhibition of Chicago artists portend such a trend? Through Jan. 22.—ALONZO LANSFORD.

## Types of Us

IN HER NEW YORK DEBUT, Rosa Lee of Chicago is showing 25 portraits in oil at the Arthur U. Newton Galleries. Added interest derives from the artist's classifying her sitters into types: *Miss Allen*, *Successful Business Woman Type*, *Marcella*, *Clever Child Type*, and the like.

Miss Lee's vigorous ease with paint reflects her academic training at the Chicago Art Institute and with Wayman Adams; her keen eye for certain types of character-analysis may come from her years on the road with a theatrical act. However, she apparently is a kindly person who sees only the niceness in people—her *Woman of the Streets*, for instance, doesn't click as a character-study, but *Mrs. Peterson*, *The Religious Type* is a good job.

Two distinct styles prevail: a smooth, carefully finished, formal technique, as in the successful *The Lady in Blue*; the quicker, more spontaneous style of, say, *Mrs. Wayman Adams*. There is one nude, a large and good canvas. Unfortunately centered is *Mother Cabrini*, a vapid, saccharine and calendar-like painting. Miss Lee should stick to live models, with which she is successful. Through January 18.

—ALONZO LANSFORD.



The Religious Type: ROSA LEE

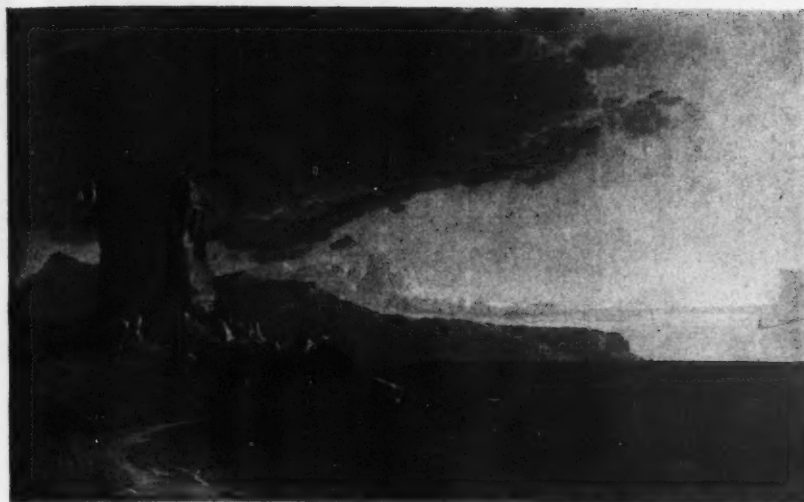
## Trio at Barbizon-Plaza

A diverse trio—Lu Belmont, Maria Norman and Janet Gould—shared the Barbizon-Plaza Art Gallery early this month. The only sculptor, Miss Gould also revealed the most consistent achievement, with *First Born*, *Crusader* and *Marsh Beauty* outstanding among her earnest, sensitive works.

Miss Belmont, whose textured semi-abstractions have often distinguished her in group exhibitions, showed a disappointing group of paintings. Despite a decided talent, seen in her fluent line and clever blending of textures, too many of the exhibits revealed abstraction of a superficial nature, as well as a tendency to repeat both theme and handling. More conventional were Miss Norman's New York vignettes, painted in cheerful, illustrative manner.

—J. K. R.





*The Isle of Capri: CROPSEY*

## Capsule Lesson in American Art History

THE HARRY SHAW NEWMAN GALLERY is offering another of its pleasant and unpretentious lessons in the history of 19th century landscape painting this month. There are star pieces in the show, such as Thomas Cole's *Catskill Mountain House*, which is undated but may well mark the artist's transition period between straight landscape painting and his later allegories, as it contains hints of the latter in the treatment of the sky. Another star exhibit is a superb scene of a Florida swamp by Martin J. Heade, darkly colorful and atmospheric.

Two pre-Hudson River School canvases by Alvin Fisher, obviously painted as a pair, show *Niagara, American Falls*

and *Niagara, Canadian Falls*, differentiated chiefly by the clothes and skin color of the group of figure placed on rocks in the foregrounds. An early Cropsey view of *The Isle of Capri* (1848) is almost opalescent in color, charming in design, and exceeded in romanticism only by Durand's rather more dramatic *Classical Landscape*, also probably painted in Europe.

Mention should also be made of the jewel-like interpretation of *Echo Lake, White Mountains* by G. L. Brown, who was a pupil of Cole, and of Wyant's recording of *Provoost Tomb, Jones Wood*, a Dutch landmark even then in the process of removal from what is now 72nd Street and East River.—JO GIBBS.

Ruth Ray's exhibition of paintings, at the Ferargil Galleries, proclaims her as an artist of fantasies. That is, through the effects of remoteness from everyday experience, through contrasts of the known of the objective world with the unknown of imaginative creations, she achieves arresting works. She is a thoroughly accomplished painter, her draftsmanship is excellent, her definition of contours is delicate, yet precise, her brushwork fluent and assured.

Horses are favored subjects; the piebald horse leaping a barrier with distended nostrils and flying mane in *Nightmare*; the spirited *Pied Piper* of *Hunting Ridge* equally spurning the earth in its vaulting flight are examples of the artist's

ability to depict veracious equine form and movement (reproduced below, *Pied Piper* is lent by Springfield Museum). In *Enchanted Hour* a spectre horse with a nude rider plunges through a vaporous empyreum guided by a beckoning figure.

Color is everywhere an asset in these canvases, often muted and harmonized in neutral hues, again in luscious richness of resonance, but always discreetly applied to enhance the motive, never serving merely as ornament. If any carping may be allowed, the strictures would be on the two canvases, *The Tall Hat* and *Widow's Walk* which appear rather vapid and forced. But there must be exceptions to prove the rule in so varied and appealing an exhibition. (Until Jan. 18.)—M. B.



January 15, 1947

## Seamen Who Paint

THE INTEREST of merchant seamen in painting was uncovered during the war by the War Shipping Administration and United Seamen's Service, which operates residential and recreational clubs for seamen in American and foreign ports. Many of these clubs have provided art instruction for the men who show increasing eagerness to record their experiences and impressions in paint. Now, through January 18, 72 pictures by these seamen are being exhibited at New York's Architectural League. From this display it is apparent that a great deal of genuine talent was afloat during the war, including, of course, the few professional artists who performed their war service in the Merchant Marine.

The jury of selection which combed several hundred entries was composed of John Taylor Arms, Leon Kroll, Gordon Grant, Reginald Marsh and Raphael Scyer. They awarded six equal prizes of \$100 each to Herman Brockdorff, Peter Davies, Milnes Levick (who died of injuries incurred at sea, just before the awards were made), Phil May, George Payne and Gene Tepper.

The pervading romanticism of the paintings emphasizes that steel and steam have made seamen no less romantic than in the days of Melville's sails. Foreign ports and exotic scenes make up a good deal of the subject matter. Not so many ships are portrayed as might be expected and, to our surprise, only one nude, and it is chaste. Approach ranges from the abstracted compositions of Herman Brockdorff, which have tasteful color and professional sureness, to the untrained honesty of Captain George Ekstrom, who paints only sailing vessels with an old sailor's accuracy.—ALONZO LANSFORD.



Sumac Tree: MARK BAUM

## Mark Baum, Semi-Primitive Makes Debut

MARK BAUM is holding his first one-man showing, at the Galerie St. Etienne, although his work has been included in several group exhibitions. It is apparent that the artist delights in what he sees and seizes upon its most essential aspects. It is always difficult to decide whether a painter chooses a "primitive" mode of expression, or whether his lack of technical resources compel him to adopt it. For example, it seems obvious that Baum would not represent water, as in *Garrison Cove* or *Bailey Island*, as a surface of curlicued

waves, if he could suggest its volume and depth.

An early canvas (1931), *Wharfs, Provincetown*, lacks a sense of solidity in the thrusting jetties, but it has such charm of atmosphere and color that it is engaging. He has painted variously; in the South, in New England, in New York State and in this city, so that there is diversity in his subject matter as well as in his approach to it.

While some of the canvases are rather descriptive in their realism (*Suburban* or *Town Church*), others of much

For sixteen years, the Wichita Art Association has sponsored a vigorous graphic arts annual which has attracted fine work from all over the country. The current exhibition is larger than any of the previous fifteen shows, and, in the opinion of the jury, one of the outstanding print shows in the country. Jurors William Dickerson, Doel Reed and John F. Helm, Jr., selected the exhibition from 600 entries, submitted from every state and Hawaii, and designated five purchase prizes to add to the Association's fast-growing permanent collection. The winning works are: *Rejected*, aquatint by Blanche McVeigh; *Staircase*, drypoint by Armin Landeck; *Harvest*, lithograph by Kenneth Adams; *Four Characters* from Haggadah, engraving by Tondros Geller; and *Outrigger*, a lithograph by Ted Hawkins. Miss McVeigh's *Rejected* appears below. The exhibition continues through January.



the same themes (*White Cottage* or *Negro House*) not only possess a nice coherence of design, but in addition convey a personal rendering of visual experience. The landscapes are all poetic, although the little crisscrossing of colored shrubs on hills sometimes resembles a pincushion. But the flagree of trees against a pale sky, the warmth of color, often arbitrary yet convincing, and the delicacy of foreground shrubs and flowers make these canvases arresting. (Until Feb. 1.)

—MARGARET BREUNING.



Man Clinging to a Precipice:  
CHARLES SALERNO (Red Sandstone)

## Salerno Encore

CHARLES SALERNO, young Brooklyn sculptor, is following his first successful exhibition at the Weyhe Gallery with a second showing which should not disappoint the 14 enthusiastic collectors—including the Rhode Island School of Design—who purchased his work last year.

Once again Salerno's themes pertain to the eternals of living. There is a richly fulfilled earth mother, a tender mother and child, a delicate portrait of his son, and a gently sensuous *Lovers in a Cloud*. Contrasting with these sculptures—in all of which form grows out of material to compose an inseparable unity—is another group of works in which form of subject not only is determined by shape and character of material but is depicted in reaction to it. Notably successful resolutions in a difficult technique are *Man Clinging to a Precipice* (loaned by Mrs. William Bomar) and *Bound*, a subtle, beautiful study.

Although Salerno, who is largely self-taught, has learned much from John Flannagan, he is progressing toward strong individual expression, already sufficiently achieved to make him one of the outstanding young sculptors exhibiting today.—JUDITH KAYE REED.

### Monitor Scholarships Offered

Monitor scholarships are being offered by the School for Art Studies at 2231 Broadway, New York, for the 1947 semesters in the painting, sculpture and graphic art classes.



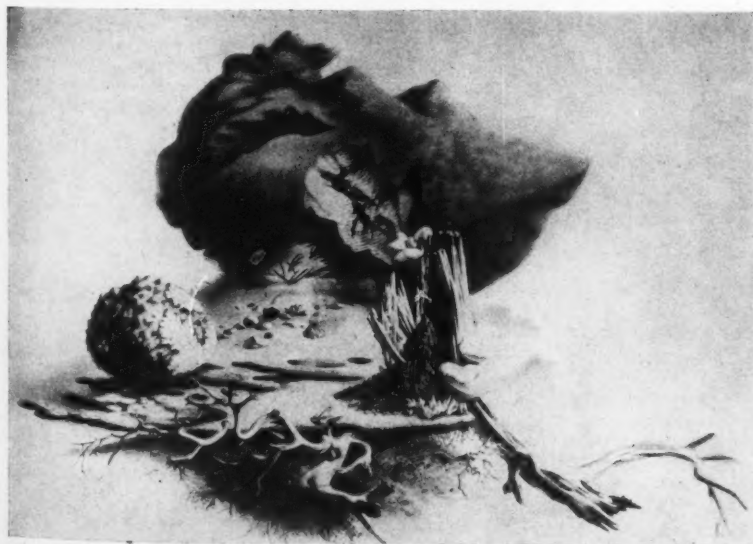
## "Unfinished" Blume

PETER BLUME, who "arrived" triumphantly when he became the youngest artist ever to win a Carnegie International first prize (with *South of Scranton* in 1934, has probably shown fewer paintings to maintain his position in the front ranks of American modernists than any contemporary artist in a comparable position. Nor does the foregoing preface the announcement of even one new canvas by him, except by indirection. But in building an exhibition of drawings around studies made for a large painting which has been in progress for more than four years (the length of time it took Blume to complete *The Eternal City*, now owned by the Museum of Modern Art), Director Kirk Askew of the Durlacher Galleries has succeeded in whetting the appetite for this artist's next major opus.

The 97 drawings now being shown cover a period of eight years, and from their variety must demonstrate all phases of Blume's work in this medium. There are imaginative fantasies and abstractions, many of them tiny and some set down on bank deposit slips; a group of meticulous renderings of the Frank Lloyd Wright house at Bear Run and surrounding flora; richly textured, three dimensional works and nervous, linear ones; and, of course, the 20 studies made for *Quarry*, announced as "a painting of destruction and construction."

Within the latter group are contained most of Blume's styles, from the finely executed *Rock and Stump* (1942) which forms the center theme of the paniting; through such details as vertebrae, hip and pelvic bones, a pale skeleton of interesting design; to a half-dozen large charcoal compositions, mostly of straining figures—*Quarry Workers*, *Lifting Stones* and *Clearing Wreckage*—broad in treatment, sweeping in movement and sometimes portentous in feeling. There seems little doubt that when they are incorporated into a finished painting it will turn out to be one worth waiting for. And in the meantime, Blume can hold his public as draftsman. (To Feb. 1.)—JO GIBBS.

*The Rock and Stump.* Pencil Drawing by PETER BLUME



*A Time to Dance:* ANITA WESCHLER (Aluminum)

## Anita Weschler Sculpts Biblical Theme

MICHAELANGELO is reported to have said that a good piece of sculpture could be rolled down a steep hill without breaking off anything important. In this respect, Anita Weschler's sculpture may be said to be good; her exhibition at Mortimer Levitt Gallery reflects a consistent respect for compactness and "sculptural" qualities. The fourteen

items comprise a single over-all theme entitled "Human Events" and are paired in antithetical couples, suggested by a passage from the Book of Ecclesiastes: "A Time to be Born" and "A Time to Die," "A Time to Embrace" and "A Time to Cast Away" and so on.

Apparently Miss Weschler conceived the group with relation to architecture in mind. If so, this relationship has been realized very well. Each piece is composed of a group of human figures pressed into a form approximating a cube or a sphere, the figures engaged in the activity appropriate to the title, but poses dictated by compositional rather than literary considerations. Materials employed are aluminum, bronze, cast stone and wood. A mildly cubistic abstraction is used to simplify the figures, with, occasionally, small areas of incised decoration.

It is a good exhibition, with a good deal to say about abstract line and mass, and demands some time to absorb. Through January 25.—ALONZO LANSFORD.

### Kootz Imports New Picassos

Every one said it couldn't be done—but Sam Kootz flew to Paris for one week, and flew back bringing an entire new Picasso show along with him. Although both rumors and reproductions have been plentiful, this will be the first post-war show of new work by the world's No. 1 modernist in America. It will open on Jan. 27.



Ben Messick developed a consuming interest in people as a boy, when he watched the farmers who patronized his father's store in Missouri. Tragic or comic, caricatured or "straight," people and their foibles have continued to occupy his attention as a painter and graphic artist for many years, and are the subjects of the colorful group of his work now being shown at the De Young Museum in San Francisco (until Feb. 7). *Museum Visitors* (reproduced above) is typical of his "human touch." A frequent exhibitor on the West Coast and in Eastern annuals, Messick is also on the faculty of the Chouinard Art School in Los Angeles.

## William Wendt

WILLIAM WENDT, A.N.A., 81, landscape painter who specialized in Southern California scenes, died at his home in Laguna Beach, Calif., Dec. 29, following a heart attack.

Wendt, who was born in Germany, won a prize in the World's Fair of 1893 at the age of 20 in Chicago, then his home. In 1898 he first visited California and sold in Chicago 17 of the 24 canvases he had painted on his trip. He settled in Los Angeles early in this century and, with his friend Gardner Symons, was an early resident of Laguna Beach, Southern California art colony.

Wendt's paintings are in permanent collections of the Art Institute of Chicago, the Los Angeles County Museum and the Cincinnati Museum and in private collections throughout the country. He regarded natural landscape as a divine creation and his paintings of it preserved a religious quality. He was a subtle weaver of colors and painted in a style which has often been likened to tapestry. Wendt was generally regarded as the best of the older generation of Southern California's landscape painters.—ARTHUR MILLIER.

## Dougherty Dies

PAUL DOUGHERTY, internationally known painter of marines, still lifes and nudes, died at the Community Hospital in Palm Springs, Calif., on January 9. He was 69 years old.

Born in Brooklyn, Dougherty became a lawyer first, then turned to art, first exhibiting his work in the Paris Salon in 1901. Since that time his paintings have hung in galleries throughout the

world, and he is represented in the Metropolitan Museum, the Luxembourg in Paris, the National Gallery in Washington and Carnegie Institute. Among the many honors accorded him during his career were the Osborn Prize, Carnegie Prize, Inness Gold Medal and the Altman Prize. Arthritis prevented him from working during the last four years of his life.

He is survived by his fourth wife, former actress Paula Gates; two brothers, Walter Hampden, president of the Players Club and J. Hampden Dougherty, a New York lawyer; and a daughter, Mrs. Carlton Cools.

### Preview of "Wonder City"

A preview of the Nathan M. Ohrbach collection of more than 60 paintings and drawings depicting New York, "Wonder City of the World," was offered the press this past fortnight at the Associated American Artists Galleries, who directed the project for the department store patron. Represented in the collection, which will be exhibited at the Museum of the City of New York from May to October, are Thomas H. Benton, Aaron Bohrod, Adolph Dehn, George Grosz, Peter Hurd, Fletcher Martin, Paul Sample, Georges Schreiber, Lawrence Beall Smith and Frederic Taubes.

After New York exhibition the paintings will start on a national tour.

### Classes in Serigraphy

The National Serigraph Society announces that the University of the State of New York has approved its 15-week evening course in serigraphy, for veteran enrollment under the G.I. Bill of Rights. Veterans, as well as other students, should register at the Serigraph Gallery, 38 West 57th Street, New York.

## Elie Nadelman Dead

ELIE NADELMAN, sculptor and founder of the Museum of Costume Art, died at his home in Riverdale on December 28 after an illness of three months. He was 64 years old.

Born in Warsaw, Nadelman studied in Paris and Munich, came to this country in 1914. Neither academic nor modern as a sculptor, he was noted for "charming lyric figures" and "freshness of style," but he created quite a stir in 1917, when he exhibited colored statuettes fashionably clothed according to the day, in the Allied Sculptors Exhibition held at the Ritz-Carlton in New York City.

In 1920 he married Mrs. Viola N. Flannery, and together they collected the 15,000 items for the Museum of Folk Arts, founded in 1926 and opened to the public in 1935 in a building Nadelman erected for the purpose in Riverdale. Two years later the entire collection was bought by the New York Historical Society and removed to its quarters.

Nadelman's sculpture is represented in the Metropolitan, Brooklyn, Detroit, Worcester and Providence museums, the Corcoran Gallery, Art Institute of Chicago and other museums and private collections throughout the world. He did the sculptural motive for the Fuller Building, a figure of Aquarius for the Bank of Manhattan, and was the author of *Vers la Beauté Plastique*. Recently, he taught sculpture to wounded veterans at the Bronx Veterans Hospital.

Surviving are his widow and a son, E. Jan Nadelman, vice-consul of the American Embassy in Poland.

### Who Wears the Smock?

It was still a man's world at the Laurel Gallery last fortnight when painting and sculpture by 14 husbands and wives were jointly displayed. Excluding those pairs in which the distaff side was well-known in her own right—like Jean de Marco and Clara Fasano, William Meyerowitz and Theresa Bernstein; Chris Ritter and Frances Pratt, William and Marguerite Zorach—most of the women were overshadowed by more talented spouses.

Milton Avery's wife, Sally Michel, showed two paintings of obvious family derivation. Ada Baylinson exhibited an accomplished pastel head which served as a doubly gracious compliment to A. S. Baylinson's *Oriental Exotic*. Helen Farr mirrored John Sloan's early genre interest in a blousy *Subway Blond*. Among the wives who achieved independent art styles were Helen Miller (with two charming studies far removed from husband Kenneth Hayes Miller's dry figure studies); Felicia Meyer (who is not only married to a famous artist, Reginald Marsh, but is also the daughter of painter Herbert Meyer); and Frances Avery, who presented a romantic summer scene in contrast to husband John Penny's striking semi-abstract.

Other couples with art in common were Bernard Klonis and Carol Mead; Walter and Magda Pach; Vernon Carroll Porter and Beata Beach.

—JUDITH KAYE REED.

## A Modern Viewpoint

By RALPH M. PEARSON

### A Book, an Article, and a Comic

*The Rape of La Belle* by Harry Hahn (Frank Glenn Pub. Co., Kansas City, \$5.00) is one of those books for which there cannot be too many reviews. All art officials and trustees, all millionaire and other collectors of old masters and all plain citizens interested in the place of art in the higher economic brackets of our culture must read it for its direct applications to them and for its social significance. It is a constructively devastating book.

Harry Hahn in this book gives a full and documented account of the famous trial of the suit for damages instituted in 1929 by Mrs. Andree Hahn, owner of a painting by Leonardo da Vinci called *La Belle Ferroniere*, against art dealer Sir Joseph Duveen because he had publicly called her painting a copy. The trial amply proved Duveen to be wrong even if three jurors held out against a verdict and caused a mistrial. The second trial was settled out of court by Duveen.

Perhaps the following from Chapter 13 summarizes the exposures in both trial and book: "It is a well established fact that the dubious and counterfeit works of art hanging in some of our best public museums and private collections vastly outnumber the genuine works. And it is clear that venal art experts are responsible for this condition. The plushy business of dealing in dubious works of art via the art expert's say-so has become a highly prosperous game. It almost proves, as Dean Swift so aptly remarked, 'All sublimity happiness consists in being well deceived.' The book is constructive in that it should reveal to American millionaires and some museum trustees the great secret that art is art regardless of names, dates, price-tags and hush-hush dealer's galleries, and that they would do well to share in its production in their own day by writing checks for a few hundreds or thousands of dollars instead of escaping that pleasure at a cost of many hundreds of thousands.

*A Magazine Article.* Did you know that our great National Parks are in constant danger of being destroyed by a return to private exploitation? No. You thought they were safe for all time to offer oases for civilized living secure from private greed. Read, then, the amazing article, *The West Against Itself*, by Bernard DeVoto in *Harpers Magazine* for January, 1947.

*A Comic Magazine.* No longer need you read the comics surreptitiously. A new comic is on the stands which channels the normal love of excitement of youth into constructive instead of escapist adventures. Its name is *The Challenger*. It's picture stories "fight race prejudice, discrimination and all other forms of Fascism in America." You can hand this comic to your youngsters with no blush of shame. The pictorial art, by the way, is standard; it does not achieve the esthetic gains for which I plead in my book, *Experiencing American Pictures*.

January 15, 1947



Secretary Byrnes by Alfred Jonniaux

## Portraits of Leaders

Portraits by Alfred Jonniaux, whose sitters include former Secretary of State James F. Byrnes, Justice Harold H. Burton, General Charles Kilbourne, and many other distinguished public figures, are now on view at the Baltimore Municipal Museum (through Jan. 26).

Painted from life, with the exception of the portrait of the late Chief Justice Harlan Stone, the pictures are hung in the original studio of Rembrandt Peale, who established the Baltimore museum (following the example of his famous father who opened a Museum and Art Gallery in Philadelphia in 1802). A piquant note in the exhibition is the fact that a portrait of an ancestor of Dr. Edmund Lee by Rembrandt Peale is hung as a companion

to Jonniaux' portrait of the doctor. Also complementing the exhibition of contemporary portraits is a special loan display of Rembrandt Peale portraits, including nine from the museum's collection.

## Maroger Reviewed

JACQUES MAROGER, now showing paintings at the Ferargil Galleries, was technical director of the Louvre and president of the French restorers before the war. Through intensive research, he succeeded in uncovering the lost secrets of Old Master paint mediums from Van Eyck to Rubens. His discoveries have been acclaimed by European and American painters.

One can, however, forget all the technical science of pigment and its various admixtures here in the enjoyment of these decorative canvases. His work divides itself between canvases with dark backgrounds, against which shapes and forms are sharply silhouetted, and paintings in all-over warmth of color in much the idiom of modern fantasy.

Perhaps only time can prove that these luscious colors will remain as glowing as those upon Van Eyck's panels, but the sensuous beauty of this rich pigment so masterly handled is, at least, a present delight. Maroger is an accomplished artist, his brushwork superbly sure in its building up of form and definition of contour—there is not an edgy outline in the group. Moreover, he possesses unfailing resources of decorative design so that there is not one repeat in this large showing.

Although this is Maroger's first American exhibition, he has been resident in this country for several years, as a foreword by Reginald Marsh attests. (Until Feb. 1.)—MARGARET BREUNING.

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# FIFTY-SEVENTH STREET IN REVIEW

BY THE STAFF OF THE DIGEST

## Studies of South Africa

South Africa is the general theme of Nan Ronsheim's exhibition at the Bonestell Gallery, although there are a few recent paintings of New York included. The *Hospital Scenes* are particularly exotic in their balconies, colorful figures and suggestion of a way of life and living unfamiliar to us.

The pastels and drawings of native types and scenes are executed with verve and evidences of factual veracity. *Native Barber Shop* and *The Road Builders* depict not the aboriginal types of Negroes that one might expect in Africa, but casual, urban figures that do not seem much different from those of any of our cities. Miss Ronsheim's work reveals not only thorough familiarity with the people she portrays, but is touched with a decided sophistication that may result from her French teacher. The New York subjects are sympathetically portrayed, but, naturally, lack the same appeal as the alien studies. (Until Jan. 11.)—M. B.

## Paradoxical Combinations

Walter Murch is having his second one-man show of paintings at the Betty Parsons Gallery, through January 18. Murch is principally preoccupied with paradoxical combinations of still life objects, particularly things like metronomes suspended in mid-air, clavier keyboards, clocks and ribbons. A sharply realistic style of painting with high-key highlights accenting greyed colors give his canvases a vaguely old-masterish aspect, but his exaggeration of perspective and the fanciful combining of unrelated objects suggests a slightly surrealistic air.

Murch is largely self-taught. Years of work in a stained glass workshop, however, has developed his skill in drawing and modelling to a high degree, and given him a love for precision. He is a deliberate, painstaking worker, and in that respect seems to be unaffected by the tempo of our hurrying age; still

*The Zoo:* ESTHER ROLICK  
At Jacques Seligmann until Jan. 18



he is a modernist in his manner of observing things and a poet in his ability to evoke visual magic.—A. L.

## Gouaches by Eaton

Gouaches by Myrwyn Eaton may now be viewed at the George Binet Gallery. Outstanding among the exhibits is a penetrating portrait titled *Tobenkin*, done from memory and tantamount to testimony of the artist's introspection and powers of observation. *Sunset at Gloucester* is a colorful essay, while *Night Silhouettes* is an effective impression. The artist's facility is keynoted in a *Nude* and his ability to restrain his palette exemplified in *Hemlock Grove*, a solid impression. Through Jan. 24.

—B. W.

## Fine Abstractions

Oils and gouaches by Perle Fine are on view through Jan. 25 at the Nierendorf Gallery. Particularly noted among this highly original painter's oils are *Nautical Composition*, in which Miss Fine has well exploited the design element of rope; *Mythical Being Masked*, in which simplified space surrounds convincing forms in such a manner as to give breath to the work; *Undersea Encounter*, a sub-marine in which texture canvas-wise has been cleverly brought into play. Three gouaches are outstanding: *Harpertown*, *Twilight* is remembered for its subtle blues and its aspiring composition; *Tyranny of Space* combines bold pattern and integrated color, while *Transience* utilizes a rhythmic interlacing line.—B. W.

## Pageant of 14th Street

"Jack Levitz doesn't look like a great painter; is a great painter. He's forty or so, works long hours and his children are going to be grown men before he gets a chance to get acquainted. . . ." For this enlightenment you are indebted to William Saroyan who wrote the lengthy foreword to Levitz's first exhibition, at the Norlyst Gallery the past fortnight.

Once the visitor got past the introduction—which like most forewords probably served only to antagonize him—he must have enjoyed the show, for Levitz still paints his part of town (14th Street) with the discovering eyes of an early Sloan or Luks. Outstanding in a robust pageant were a number of versions of the striptease; *The Wrestlers* (which curiously recalls Daumier through its luminous pigment and bold line) and the well organized *Queens Votes Republican*.—J. K. R.

## Architect Turned Painter

Homer Pfeiffer, who is having his first exhibition at the Laurel Gallery, is an architect turned full-time painter. His watercolors, on view through January, are already of a high quality, and promise even more for the future.

Pfeiffer left high school to see action in the first World War. When peace came he went back to school, graduated head of his class in architecture at the University of Illinois and went on to win a Yale Fellowship and a Prix de Rome. After his return from Europe he served as assistant professor

at Yale but left later to practice architecture. He is now living on the Island of St. Lucia in the West Indies. Somewhere in the course of his career Pfeiffer met John Marin, with whom he painted for some time. The influence of Marin is present in all the watercolors on view, but Pfeiffer's work is a well ordered assimilation of style that carries conviction on its own ground.

—J. K. R.

## Wired for Space

Wire sculpture from the studio of Richard Lippold is currently featured by the Willard Gallery. *Act for Two* delicately expands in space, while *Tragic Baroque* attains unusual balance. *The Murderer* is particularly effective in its creation of a third dimension. Complex and movementful is *New Moonlight*. A loose linear quality marks *Sonnet I*. Two ornithological studies must be mentioned: *Dead Bird* for its verisimilitude and *Bird in the Hand* for its amusing tongue-in-the-cheek approach. Through Jan. 25.—B. W.

## Promise of Youth

There is a surprise in store for gallery gazers who attend twenty-four-year-old Esther G. Rolick's exhibition of paintings and drawings at the Jacques Seligmann Gallery. This young talent promises much in the future and her realization awaits little more than her recognition of the fact that it is not necessary to employ half a roll of fifty-inch canvas to paint a picture. *Yaddo Landscape* would have been equally effective had it been one-quarter its size—and still demonstrated the artist's sense of design and invention.

*Stairway At No. 2 Bethune Street* is a highly original compositional fantasy, while *Missionary Ridge, Tennessee*, patterns color effectively. Not to be overlooked is an amusing oil titled *Zoo*, dominated by a woebegone giraffe. (To Jan. 18.)—B. W.

## Sculpture by Rothstein

Sculpture by Irma Rothstein, at the Bonestell Gallery, ranges from large to almost miniature forms in varied mediums. Much of the work appears motivated by tenderness that is remote

*Tobenkin:* MYRWYN EATON  
At George Binet until Jan. 24





from sentimentality. For example, the emotional content of the figure *Fugitive* or the poignancy of *Hunger* is vividly conveyed, but not over-stressed.

An outstanding piece, *The Innocents Below*, in which children's heads seem emerging from the falling beams of a bomb disaster, is an original version of the horrors of war in a striking design. *Nude* possesses a classical quality in its fluently modeled form, yet the head is decidedly stylized. Curiously enough, there seems to be no discrepancy in this blending, but a resulting power. In all of the work there is a largeness of expression and a surety of execution that gives impressiveness to even the smallest pieces. (To Jan. 11.)—M. B.

#### With Gentle Approach

Sculpture and watercolors by Michael Lekakis, at the Bertha Schaefer Gallery to Jan. 24, comprise an exhibition strangely compounded of such rarely combined characteristics as charm and inquiry, sweetness and experimentation.

A brother-in-law of George Constant, Lekakis shares with many of his artist-brethren the kind of gentle approach to the creatures of nature—both animal and human—that often conveys the strongest conviction. Many of his watercolors are skillfully executed in the texture-conscious, fanciful and appealing style established by Constant. Modern in idiom, the sculptures range from a group of small but complete archaic figures—dancing, praying, or just standing—to larger studies which strive to fuse fluid form with expressive content.

—J. K. R.

#### Rood Returns to Paint

John Rood, long known as a top-flight sculptor, had a first showing of his paintings at the Ward Eggleston Galleries, through January 11.

In a sprightly catalogue foreword, Painter Rood wrote: "When my sculpture was first shown, I had no intention of exhibiting pictures, for they were not mine: too many influences, too many other artists with their brushes in my paint. . . . Quite naturally the critic and historian will expect, and look for, a sculptor's painting and will be further annoyed to learn that I painted for many years before sculpture occurred to me. . . ."

Rood may rest assured: his paintings can stand alone, and do not suggest the usual paintings by sculptors. He has a nice feeling for the dramatic in color, which is simple and luminous, and makes strong compositions out of rocks, trees, stumps and the like. The palette-knife is his most effective instrument in painting.—A. L.

#### Canadian Scenes

Watercolors by Clark McDougall, at the Morton Gallery, impress one with their sparkling clarity of color. They are mainly drawn from the Canadian North Woods, depicting lakes, rims of mountains and woodland in direct, simplified expression. They suggest both close observation and the ability to eliminate unnecessary detail.

The feeling for sound design is apparent in these transcriptions of natural forms, if exception is made of a few in which a diagonal passes across the scene, as in *Rocky Shore*, with no

compensating balance of forms to sustain it. *June Valley* in its richness of lush greens of many notes and its thrust of heavy tree boles against the horizon is especially effective.—M. B.

#### Frances McQuillan at Argent

Frances McQuillan, New Jersey painter, is being introduced to New Yorkers at the Argent Galleries by a group of watercolors and oils. Outstanding among the pleasant watercolors are a *Chinese Still Life* and *Just off the Highway*. Among the oils *Day's End* and *Drying Out* (in both of which shoes form the major attractions) are remembered, along with a freshly painted landscape, *The Transparent Farm*.

—J. K. R.

#### Non-Objectives by Pollock

Oils by Jackson Pollock are currently being featured by the galleries of Art Of This Century. Activity marks the artist's non-objective essays, which are laced, in most cases, with an inventive and rhythmic black line. *Shimmering Substance* is remembered for its thoughtfully related pastel colors; *Something of the Past* for its controlled yellows and movement. Not to be overlooked is *Magic Light*. Here cadences of color are bound to intrigue the color-conscious gallery gazer. Through Feb. 1st.—B. W.

#### Scenic Idaho

There is a very good reason why there are no people in evidence in the exhibition of temperas titled *Scenic Idaho*, by Erica Brooks, held last fortnight at the 8th Street Gallery. They were done on location high in the Rockies, five miles from a mail box and sixty miles from a town. Miss Brooks has captured the spirit of "place" well in colorful, partly abstracted compositions that are decorative, and at the same time have strength appropriate to the imposing subject matter.—J. G.

#### At New Age Gallery

If we ran a Shoppers Column of art, the first place we would mention would be the New Age Gallery on West Fifteenth Street in a not-so-expensive neighborhood, occupying part of an old brick house, obviously on a low budget. Within, through January, is an exhibition typical of this out-of-the-way gallery. Excellent small examples of work by such names as Minna Citron, Zoltan Hecht, Robert Gwathmey, Rockwell Kent, Julian Levi, Jean Liberte, John Sloan, Joseph DiMartini, Lynd Ward and others are usually available here, and this month's exhibition is notable for the paintings of two newcomers of quality—Florence Kawa and Herman Brockdorff.—A. L.

#### Serigraphs for Children

The Serigraph Galleries have hung their annual selection of prints for children, on view through Jan. 25. For some reason exhibitors this year offer fewer pictures specifically designed to attract the small fry. Bright color and action, however, are present in many of the prints—of which a goodly number are already familiar to gallery visitors. Outstanding are prints by Louise A. Freedman, Leonard Pytlak, Gladys M. Lux, Henry Mark, Lena Gurr.—J. K. R.

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### On Modern Art

By Albert Sterner\*

*I am supposed to be against so-called Modern Art! I am not against any kind of Art. I stand for all that is fine in Art of any period! I have always contended that there is no such thing as Modern Art, unless is meant by that term the art that has been produced in recent and present decades.*

From time immemorial the painter's or sculptor's task has been to set down in various concrete forms the things of his vision. He may use his eyes mechanically and imitate these forms, or he can perceive them, memorize them, acquire deep knowledge and understanding of their structure, in order to transcribe and shape them, through the various devices of his art, into a painting or sculpture.

But whichever method the artist pursues, his performance is motivated by the desire to *communicate*. Obviously, then, a main attribute of any *work of art* must be *clarity*. In this regard a statement in words or one delivered pictorially (for that matter a message in any form: a novel, a play, a symphony, the plan for a building) are fundamentally similar. Their chief attribute must be *clarity*.

Nothing can controvert the statement that to draw or paint well the artist must be a practiced craftsman and have spent much time in acquiring and developing adequate means for the *clear* expression of his pictorial ideas and experiences.

The story of the man, who, when asked if he could play the violin, answered that he did not know, as he had never tried, is possibly ridiculous but serves to make clear my point. The

primeval savage carving his idol was trying with all his energy and his rude tools to *do his work well*. He was purposeful, in that he was constantly trying his best to develop sufficient means of expression in order to propitiate his gods and awe the tribe.

The exaggerated interest evinced by some artists and critics in even the most mediocre of these curious primitive carvings and paintings and their frequent imitation by contemporary American artists is as ridiculous as would be a sudden cult and admiration for all adults who could *walk or think* like two-year-old children. The child's instinctive desire is to walk like the adult. It is encouraged to practice persistently in order that it may ultimately do so. If playwrights wrote or actors spoke their lines in the obscure, unintelligible manner in which most so-called modern artists present their vague and *hopelessly unformed ideas*, audiences would not stay for a moment in the theatre. The man, then, who thinks he can paint if he tries and bungles something on canvas should no more be tolerated by the public than the mumbling actor or the *artless* violin trio.

But it has become the fashion today to *worship and extol the lack of inevitable principles* in all the arts. It is decreed that significant subject matter is of little account, that an intrinsic beauty of paint on a canvas (there are many kinds) is of no importance, that unlimited distortions and deformations are the privilege of the painter or sculptor, that drawing, as it has been known through the ages, is useless, that color values build form, that masterly composition is negligible, that only *self-expression*—the peculiar and particular idiosyncrasy of the artist—is important. But it is well to note that *self-expression* is *inevitable* in every one of us; but that very few have much to *express*.

Of course, in all times, there have been a few great innovators, but, as I have said, there are tricksters and charlatans often abetted and aided by the weak and wealthy amateur. A mass of this so-called Modern Art, dished out in the market place and in countless exhibitions through our land, is gulped down hook-line-and-sinker by novelty seekers, the fashion-mongers, and the bewildered public. If the artist chooses, with his tongue in his cheek, to use a horse's tail for the head of a human body, he will probably make the front page and be displayed in the more fashionable of our museums. But you and I may still have our opinion.

Painting and sculpture are particularly limited languages. They are *essentially representational*. The vague Freudian murmurings of the super ego

[Please turn to page 31]

Self Portrait: ALBERT STERNER







By Ben Wolf

PICASSO PEALE was, to put it mildly, somewhat startled upon his recent trip south to view handpainted neckties in a Miami haberdasher's window priced at the rather untidy sum of \$1,500 each. His curiosity considerably aroused, he inquired of a pleasant gentleman inside the emporium as to whether or not the decimal point involved in the price tag in the window had been misplaced. He was assured that such was not the case, and that, after all, they *were* original works of art.

That night Picasso Peale had a dream. In his dream he found himself in a prominent 57th Street gallery, whose name discretion forbids mentioning. Our friend was there on his customary mission to review an exhibition of paintings, but to his amazement the walls of the gallery were tastefully draped with neckties instead of the customary oils. He was greeted enthusiastically by the gallery's director, whom we will call Mr. Smith. . . .

MR. SMITH: "Mr. Peale! I'm so glad you've come. Frankly, I'm so excited about these neckties that I can scarcely contain myself. You know that when the critics come in I make it a rule never to say a word, but, Mr. Peale, I simply *must* call your attention to a bow-tie by Dali in this show that is simply unbelievable."

(Ushering Picasso Peale across the gallery, he showed him the specific exhibition he was discussing.)

"To me, Mr. Peale," the dealer continued, "it is a triumph of surrealism. Not only is there no knot, but though it somehow retains a bow-tie's character it at the same time somehow gives one the impression of being a four-in-hand. Another interesting feature about the tie is that it is to be worn facing the back of the neck. It's *really* quite a bargain because included in the price of the Dali tie is another necktie to be worn in front."

Mr. Smith whisked Picasso Peale across the gallery. "This tie," he explained, "was just flown over from Paris. It's Picasso's latest creation. It's so original. Who else would have thought of a necktie with a double profile?"

Before Picasso Peale had a chance to catch his breath and answer, the excited dealer, warming to his subject, confronted him with an ascot tie upon which had been painted a Pepsi-Cola bottle. "This one," he explained, "is not for sale. It was painted on order for Roland J. McKinney, but he was gracious enough to loan it to us."

(At that point our hero's attention was drawn to a large group of ties that dominated one entire wall of the gallery and upon each of which a familiar

profile had been painted. Mr. Smith chortled happily.)

"This portion of the exhibition, Mr. Peale," he explained, "we call 'A Hundred Ties and Walkowitz.'"

Mr. Smith then spoke confidentially to Mr. Peale. "You know," he said, "although my heart is in contemporary esthetic haberdashery, there are naturally times when I am called upon to authenticate old masters. *Imagine* my amazement the other day when I was confronted with an 18th Century stock upon which Gilbert Stuart had begun his original Vaughn Washington."

When Picasso Peale excitedly asked to see this treasure, Mr. Smith sadly shook his head. "It was ruined," he explained sadly, "beyond restoration. The grease and egg spots of generations has done their work and, aside from its sentimental significance, it unfortunately has no esthetic value."

Just then connoisseur Pelsen Rockingfeeling bounded into the gallery. "Smith," he cried excitedly, "have you anything we can send to South America. I am planning an Inter-American exhibition, in order to pan American relationships."

Smith drew himself to his full height. "Mr. Rockingfeeling," he said with some feeling, "though there are no little serapes here, I do think I have just the thing for you." Going to a drawer at the rear of the gallery, the dealer extracted a carefully wrapped package which he cautiously unwrapped and brought to the collector.

"Look," he cried, lifting the lid with a dramatic flourish. Mr. Rockingfeeling looked and lifted a supercilious eyebrow.

"My dear Smith," he said, "I see nothing but an ordinary bow-tie and how could that possibly aid our Latin American relationships. 'But you don't understand,'" Smith patiently explained.

"I don't understand what?" retorted Rockingfeeling, not without some heat.

After a suitable and dramatic pause, Mr. Smith smiled and disclosed: "My dear sir, this tie was tied by Harry Truman." . . . Picasso Peale awoke.

Why not start the year off right and send the Clay Club a check and thus facilitate their projected new sculpture center? Remember? So-called progress is about to evict the club from its old Eighth Street headquarters. It's a worthy cause. Mail that check to 4 West 8th Street, New York, 11, N. Y., and help them continue to promote the art of sculpture in America in the future as they have in the past.

#### EXHIBITION-CRITICS

With a connoisseur look, and a connoisseur glass,  
From picture to picture in censure they pass;—

That curtain's too red, or, that sky is too blue;  
Or, the distance of keeping is wrong in that view.

For all think the pleasure in seeing the sight,  
Is to find it all wrong, and to set it all right.

—ANON., in PORTFOLIO OF AN ARTIST  
by REMBRANDT PEALE, 1839.



Tied by Dali

Quipped Critic Al Lansford the other day, apropos of Frank Lloyd Wright's architectural adventures—"I'd rather be Wright than resident!"

Ex-Esquire Critic Harry Salpeter is about to open a New York gallery with the emphasis on unknowns.

Critic A. Z. Kruse, lately of the Brooklyn *Eagle*, is now devoting his critical faculties to Charlie Offin's "Pictures On Exhibit."—Manhattan scores—dem Bums strike out!

"The old Café du Dôme is no longer what it was then, the meeting place exclusively of Bohemia; the small tradesmen of the neighborhood have taken to visiting it, and strangers from the other side of the Seine come to it in the hope of seeing a world that has ceased to exist. Students come to it still, of course, painters and writers, but most of them are foreigners; and when you sit there you hear around you as much Russian, Spanish, German and English as French. But I have a notion that they are saying very much the same sort of things as we said forty years ago, only they speak of Picasso instead of Manet and of André Breton instead of Guillaume Apollinaire. My heart goes out to them."

—W. SOMERSET MAUGHAM.

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*Bacchanal before the Temple: POUSSIN (Seligmann, Rey Sale)*

## Seligmann, Rey Stock Goes Under Hammer

THE PASSING OF PAUL M. BYK, president of Arnold Seligmann, Rey & Co., last March, put one more period to the end of an era. There was no longer enough reason for continuing the firm whose head had helped form the Hearst, Walters and Blumenthal collections. On the afternoon and evening of January 23, and the afternoons of January 24 and 25, what remains of this firm's distinguished inventory of French and Italian furniture and works of art, on which Mr. Byk was an authority, will be sold at auction at the Parke-Bernet Galleries.

The evening session on January 23 will be devoted entirely to paintings, principally by old masters. Among the outstanding works are *Christ and the Little Children* by Sebastian Bourdon; shown in the New York World's Fair Masterpieces of Art Exhibition; *Bacchanal before the Temple* by Poussin, a fully recorded painting; *S. Tecla Liberating the City of Este from the Pestilence* and *Madonna and Child* by Tiepolo; *Virgin in Prayer* by Piazzetta, formerly in the Dan Fellows Platt collection, *The Unexpected Visitor* by a French master working under Italian influence, c. 1720; *The Story of S. John the Baptist*, recorded by Friedlander and *S. Bernard of Clairvaux*, both from the same alterpiece by Bernart van Orley; *The Nativity* by Ferrari, authenticated by Bode; *Comte de Nantuil* by Corneille de Lyon; works by Bronzino,

Batoni, Van der Helst, Van Mieris, Hoppner and Wheatley.

The fine collection of French 18th century furniture, art objects and tapestries, which will be sold in the afternoon sessions, is particularly notable for pieces from the reign of Louis XV. Among the more choice of these are a *bonheur de jour*, inlaid with marquetry panels; a tulipwood writing table with black and gold lacquer panels; a commode by J. P. Letellier; a suite of six *fauteuils* and *canapé* with frames covered in antique Aubusson tapestry depicting scenes from La Fontaine's *Fables* after J. B. Oudry, once in the collection of Thomas Fortune Ryan; rare clocks and figural chenets. There are also outstanding pieces from the reign of Louis XVI and from the French and Italian Renaissance.

Among the Italian and other Renaissance bronzes are *Hercules and Bacchus*, a pair of statuettes and *Venus Bathing* by Giovanni de Bologna; *Hercules Killing Hydra*, late 16th century Florentine School; *The Duellists*, a pair of miniature statuettes by Peter Vischer. Also Gothic and Renaissance terra cotta, stone and wood sculptures including groups of the Virgin and Child; Gothic and Renaissance stained glass, notably a French 14th century stained glass and painted window depicting S. John the Evangelist, and a pair of German window panels, circa 1300. Exhibition from Jan. 18.

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## Auction Calendar

January 16, 17 and 18, Thursday through Saturday afternoons. Plaza Art Galleries: Furniture, paintings, silver, porcelains and rugs, removed from private homes, and from the estate of Elizabeth Curtis, others. English, American, Italian, French and German paintings; 18th and 19th century English, American and French furniture. Now on exhibition.

January 16, 17 and 18, Thursday through Saturday afternoons. Parke-Bernet Galleries: Furniture and other property from various owners. French 18th century. Directoire, and Empire furniture and reproductions; English 18th century and Regency furniture and reproductions.

January 20 and 21, Monday afternoon and evening. Tuesday afternoon. Parke-Bernet Galleries: American historical autographs, property of the Mercantile Library Association of N. Y. American and English first editions. Standard sets, books on sports and art. Thackeray first editions. Books from his library, letters and ms. note book on *The Virginians*. Property of John W. Castle, Jr., estates of the late Mrs. Andrew Carnegie, William M. Kerr, others. Exhibition from Jan. 16?

January 23, 24 and 25, Thursday afternoon and evening (paintings), Friday and Saturday afternoons. Parke-Bernet Galleries: Furniture, paintings and works of art, property of Arnold Seligmann, Rey & Co., sold to complete liquidation occasioned by the death of President Paul M. Byk. French 18th century furniture and art objects; sculptures, enamels, Oriental rugs, antique textiles, tapestries, porcelains, stained glass windows, Gothic and Renaissance furniture and works of art; 16th to 19th century paintings from European and American schools. Exhibition from Jan., 18.

January 30, 31 and February 1, Thursday through Saturday afternoons. Parke-Bernet Galleries: American furniture, silver, glass and other property from the estate of the late Pauline Danielson, Boston, Mass. Exhibition from Jan. 25.

February 4, Tuesday afternoon and evening. Parke-Bernet Galleries: Part II of the library of Fred W. Allsopp. First editions of English and American authors—Browning, Cooper, Dickens, Fielding, Goldsmith, Hawthorne, Kipling, Poe and Shelly. Keats and Fanny Brawne's copy of *Dante*. Poe's autograph manuscript poem *For Annie*. Exhibition from Jan. 30.

February 6, Thursday evening. Parke-Bernet Galleries: Paintings from an Eastern Art Museum and other owners. Paintings by American 19th century artists; Barbizon and 19th century genre work; modern paintings.

February 7 and 8, Friday and Saturday afternoons. Parke-Bernet Galleries: French porcelain, furniture, etc., from the estate of the late Pauline Riggs Noyes, collected by her father, the late Karrick Riggs, and removed from her residence in Paris. A rare collection of French soft-paste porcelain. French 18th century furniture and decorations. Paintings and prints. Miniatures. Bibelots. Exhibition from Feb. 1.

### Corcoran Biennial

As we go to press, the long awaited news comes from Washington that the 20th Biennial Exhibition at the Corcoran Gallery of Art, scheduled to open on March 30, will revert to its pre-war status as a half-invited, half-juried show. As usual, there will be \$5,000 in awards: the Clark \$2,000 first prize and Corcoran Gold Medal, Clark \$1,500 second prize and Corcoran Silver Medal, Clark \$1,000 third prize and Corcoran Bronze Medal, and the \$500 honorable mention.

Henry Varnum Poor will serve as chairman of the jury, composed of Richard Lahey, Julian Levi, Louis Bosa and Harold Weston. The closing date for entry cards is February 17. Work is due in New York at Budworth's on February 21, and in Washington at Corcoran on March 3.



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Furniture and works of art to be sold January 23, 24, 25 afternoons include French XVIII furniture and objects of art; a small group of tapestries, notably a magnificent Touraine Gothic weaving of *The Holy Family*; Renaissance furniture, works of art and sculptures and stained glass windows.

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# An Open Letter

to

MR. MURRAY PEASE,

Associate Curator,

Department of Conservation and Technical Research

METROPOLITAN MUSEUM OF ART, NEW YORK CITY

Dear Mr. Pease:

Any method of reviewing a book, good or bad, will work to some degree if no stress exists. The action of *The New York Herald Tribune* in handing you the job of reviewing my book, "THE RAPE OF LABELLE," was indeed indicative not only of stress, but savored very pungently that considerable "distress" for the plush-art business was contained between its covers.

Mr. Pease, as a book reviewer you are certainly entitled to comment, or hold to, and defend, any opinions or convictions you may personally entertain as to the emotional character of the introduction to my book as given by the illustrious Thomas Hart Benton. You may be just as dithyrambic as you choose about my own personal bias. That is the privilege as well as a duty of a book-reviewer. However, when the reviewer by inference, or innuendo, or any of the other well worn peccadillos, publicly charges that an author "juggles" evidence, without any supporting proof of such a charge, he places himself in the vulnerable position where he can be promptly asked to "put-up" or "shut-up," and that is exactly what I am asking you to do, Mr. Pease.

Your sly comment that my "implication" that the red earth pigment in the Louvre painting (No. 1600 La Belle Ferronniere) and Sinopia are one and the same pigment as being an example of "juggled evidence" and simply my own opinion, is quite out of order and, as well, demonstrates the extent of your own professional knowledge on the matter. My opinion as stated in my book is also the opinion of Prof. Laurie. I was present when Prof. Laurie made his examination of both paintings in Paris and made notes as to his comments at that time. He distinctly found the red pigment in the Louvre painting to be a red earth (red ochre). The reason that the color is now a brownish red is because of the oxide of iron in the pigment. It is identical with Sinope or Sinopia, as I have stated, which is the ancient name for all red iron oxides. The red in the Hahn painting Prof. Laurie positively identified as genuine vermillion.

You have apparently attempted, Mr. Pease, in your review of "THE RAPE OF LABELLE," to strain out the gnats and let the camels go through unnoticed. Indeed, it is just this sort of dodging the major issues by distracting attention to insignificant detail, which appears to be the keystone that holds the whole silly structure of the upper hierarchy in the plush-art world together.

You conveniently forgot or purposely had no comment to make in your review apropos the shameful downright perjuries, professional incompetence, and utter disregard for fair play as was evidenced time upon time by certain "world famous experts" of the Duveen clan. The factual evidence that a famous "expert" of the Fogg Museum Laboratory had slight regard for his oath in a sworn court of inquiry, seemingly was unimpressive to you or at the best, merited none of your spirited comment. You had for once in your life, Mr. Pease, a grand opportunity to help expose the smooth-tongued gentlemen who sell fake paintings to unsuspecting as well as gullible millionaires. As a restorer of paintings, you must know at least a little bit of what is going on right under your nose in the "plush-art racket." Can it be that professional ethics precluded your commenting on the statement in my book that the signature of one of the "great" Raphaels (Guiliano de Medici) in the Metropolitan Museum of Art was simply "discovered" by a restorer by the name of Tricca who enjoyed the reputation of being one of the greatest forgers of all time? Can it be that you didn't know that this painting was never considered as anything but an old copy in the Brini collection, or any other, until the master minds of the plush-art racket got hold of it? Let's talk about the camels, Mr. Pease.

You missed the boat, Mr. Pease . . . you could have said a lot of interesting things in your review if you would have cared to. . . I left the door wide open . . . then again . . . it might have been a bit embarrassing to the little men in the "big-art business" who are busily buttering their bread with caviar by pretending to a knowledge and a sanctity where there is no knowledge . . . or, . . . well, . . . you know, Mr. Pease.

Cordially Yours,

Harry J. Hahn

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by

HARRY HAHN

Introduction by THOMAS HART BENTON

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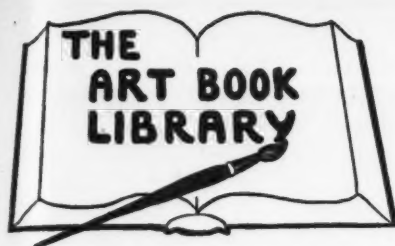
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By JUDITH K. REED

### Drawn By Renoir

"Renoir Drawings." Edited by John Rewald. 1946. New York: H. Bittner and Co. 90 illustrations. \$15.00.

As a group, the Impressionists, whose ideal was the triumphant capture of capricious light, cared little for drawing. Working directly on canvas, they felt no need for preliminary sketching, while drawing per se rarely held attraction. During the period when he was a leader of the new school, Renoir also was concerned with paint as a sole means of art study and production; but in his constant search for fuller expression he later retreated from the anti-drawing stand of his fellow artists. Renoir wanted solid mass beneath his light-bathed surfaces, an underlying foundation which would relate sensuous appearances to underlying reality. And for this he turned to drawing.

Already doubting the Impressionist technique, Renoir visited Italy in his early 40s, to return from his study of Raphael deeply dissatisfied with his own art. As he later confessed "around 1883 a sort of break occurred in my work. I had gone to the end of Impressionism and I was reaching the conclusion that I didn't know how to paint or draw. In a word I was at a dead end." It was then that Renoir turned to drawing as a means of discipline and strength—both in pure drawing and in its emphasis in painted canvases. From this period, and the years that followed, come most of the drawings in this excellent volume.

Beautifully printed in gravure—a process we are not ordinarily fond of—the selections are well chosen. John Rewald has admirably edited and in-

troduced the volume, which should provide a treat for all readers who will find the same pleasurable beauty in Renoir's drawings as they do in his better known paintings, as well as enlarge the scope of their knowledge of a great artist.

### Semi-Annual Medley

"Twice a Year: A Book of Literature, the Arts and Civil Liberties." Fall-Winter 1946-47. New York: Twice a Year Press. 515 pp. with illustrations. \$3.00.

The fall-winter issue of this journal—dedicated to literature, the arts and civil liberties—makes good browsing for the reader in search of supplementary letters, essays, quotations and what-not pertaining to the arts. A large portion of the book comprises memorial articles about Alfred Stieglitz, Paul Rosenfeld, Theodore Dreiser and Gertrude Stein. Also included in this anthology of modern or liberal current interests are selections from John Marin's writings and Angna Enters' copious journal. Of especial interest is the following selection—from editor Dorothy Norman's recorded conversations with Stieglitz, on how Gertrude Stein first came to be published in the United States.

A "huge woman, leading a huge Boston bulldog" (Mrs. Edward Knoblock) arrived at Stieglitz's famous 291 Gallery bearing two manuscripts, previously rejected by every publisher in town. After brief conversation Stieglitz said: "Show them to me.

"She handed me the one on Matisse. It was hardly 1,500 words long. After having read not more than 30 or 40 words I said, 'Show me the one on Picasso.' And she showed me the one on Picasso. Again I read 30 or 40 words at the utmost.

"I said to the woman, 'I don't know the meaning of all this. But it sounds good to me. . . . I have had it in mind to publish a number of *Camera Work* showing the evolution of Matisse and Picasso. . . . Somehow or other these other manuscripts, even though I don't understand them, seem to fit into the volume.'"

### Rothbort, the Younger

The Charles Barzansky Galleries present a first showing of a promising new talent in the paintings by Lawrence Rothbort, through January 25. Some twenty-five oils reveal Rothbort (not to be confused with his painter-sculptor father) as having taken a long look at Seurat and revised his pointilism in third dimensional thick daubs of paint, rather than meticulous variety of color. Rothbort's approach is somewhat emotional, suggesting the Gothic. Sometimes bold, then tentative, he is uneven and immature, but such canvases as *Central Park at Midnight* and *In the Mirror* make one want to see his next show.—A. L.

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# Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

## NATIONAL SHOWS

### Albany, N. Y.

**THE AMERICAN DRAWING ANNUAL VII.** Feb. 12-Mar. 9, 1947. Albany Institute of History and Art. Open to all artists in U. S. & Canada. Media: drawing. Jury. No entry cards used, but on back of each drawing, letter or type artist's name, return address, title of drawing medium and price, also if willing that works be circulated for further exhibit after Albany showing. Work due: Feb. 1, 1947.

### Brooklyn, N. Y.

**PRINT ANNUAL.** March 12-May 4. Brooklyn Museum. Open to all artists. All print media. Work due Feb. 13. For further information write Una E. Johnson, Curator, Dept. of Prints & Drawings, Brooklyn Museum, Eastern Parkway, Brooklyn 17, N. Y.

### Indiana, Pa.

**4TH ANNUAL COOPERATIVE ART EXHIBITION.** April 19-May 19, 1947. State Teachers College. Open to all artists. Media: oil, tempera & watercolor. Jury. \$650 for prizes & purchases. Fee \$3 including handling. Entry cards and work due March 19. For further information write Orval Kipp, Director, Art Department, State Teachers College, Indiana, Pa.

### New York, N. Y.

**AMERICAN WATERCOLOR SOCIETY 80TH ANNUAL EXHIBITION.** Feb. 2-Mar. 2. National Academy Galleries. Open to all artists. Media: watercolor & pastel. Overall measurements may not exceed 34"x40". Jury. Awards. Entry fee \$3 to non-members. Work due Jan. 27. For further information write Walter L. White, 106 Newbold Place, Kew Gardens 15, L. I., N. Y.

**MARINE PAINTINGS CONTEST.** Mar. 1-Apr. 1. Seamen's Church Institute of New York. Open to active merchant seamen, all ratings & nationalities. Media: watercolor or oil. Prizes totaling \$50. Work due Mar. 1. For further information write Secretary, Artists & Writers Club, 25 South St., New York 4, N. Y.

### Portland, Maine

**64TH ANNUAL EXHIBITION OF OILS, WATERCOLORS, PASTELS.** March 2-30, 1947. L. D. M. Sweat Memorial Art Museum. Open to living American Artists. Jury. Fee \$1. Entry cards and works due Feb. 16, 1947. No prizes. For further in-

formation write Bernice Breck, Secretary, Portland Society of Art, 111 High St., Portland, Maine.

### Seattle, Wash.

**19TH ANNUAL EXHIBITION OF NORTH-WEST PRINTMAKERS.** Mar. 5-Apr. 6, 1947. Seattle Art Museum. Open to all artists. Jury. Purchase prizes. Entry fee \$1. Entry blanks and fee due by Feb. 10. Prints due by Feb. 12. For further information write Eleanor Honnigfort, 713-16 Ave., Seattle 22, Wash.

### Washington, D. C.

**51ST ANNUAL EXHIBITION.** Mar. 7-31. U. S. National Museum. Open to all artists. Media: watercolor. Work due Mar. 1. For further information write Lona M. Kepplinger, Secretary, Washington Watercolor Club, 4805 Battery Lane, Bethesda, Md.

**20TH BIENNIAL EXHIBITION.** March 30-May 11. Corcoran Gallery of Art. Open to all artists. Media: oils. Prizes totaling \$5,000. Entry cards due Feb. 17. Work due Budworth & Son, 424 West 52nd St., New York City, Feb. 21; in Washington, at Corcoran Gallery of Art, March 3. For further information write Corcoran Gallery of Art, Washington, D. C.

### Wichita, Kan.

**1947 DECORATIVE ARTS-CERAMIC EXHIBITION.** April 13-May 11, 1947. Wichita Art Association. Open to all craftsman artists. Media: textile weaving, silver-smithing, jewelry, metalry, ceramic and ceramic sculpture. Jury. Prizes totaling \$400. Entry fee \$2. Entry cards due March 24, 1947. Work due March 24, 1947. For further information write Wichita Art Association, 401 North Belmont, Wichita 8.

## REGIONAL SHOWS

### Athens, Ohio

**FIFTH ANNUAL OHIO VALLEY OIL & WATERCOLOR SHOW.** March 1-21, 1947. Edwin Watts Chubb Gallery, Ohio University. Open to residents of Ohio, Ind., Ill., W. Va., Penn., Ky. Media: oil and watercolor. Jury. Prizes: \$450 for awards in prizes and purchases. Entry cards due Feb. 15, 1947. Work due Feb. 10-21, 1947. For entry cards and further information write Dean Earl C. Seigfried, College of Fine Arts, Ohio University, Athens, Ohio.

### Dallas, Tex.

**SIXTH ANNUAL TEXAS PRINT EXHIBITION.** Feb. 23-Apr. 6, 1947. Dallas Museum of Fine Arts. Open to Texas artists. All Print-making Media. Jury. Prizes \$250. No fee. Cards & works due Feb. 8. For further information write Jerry Bywaters, Director, Dallas Museum of Fine Arts, Dallas 10, Texas.

### Parkersburg, W. Va.

**PARKERSBURG ANNUAL REGIONAL**

**SHOW.** April 7-May 4. Parkersburg Fine Arts Center. Open to artists in W. Va., Va., Ky., Ohio, Pa., & D. C. Media: oils and watercolors. Entry cards due Mar. 15. Work due Mar. 22. For further information write Tom Foster, Director, Parkersburg Fine Arts Center, Parkersburg, W. Va.

### Richmond, Va.

**11TH VIRGINIA ARTISTS EXHIBITION.** Mar. 27-Apr. 23. Virginia Museum of Fine Arts. Open to artists born in, resident in, or who have resided in Virginia for 5 years. Media: painting, sculpture, graphic or ceramic arts. Jury. Prizes. Entry fee \$2 to non-members or those not represented in Museum collection, to be enclosed with entry blank. Blanks due Feb. 18. Work due Feb. 24. For further information write Thomas Colt, Jr., Director, Virginia Museum of Fine Arts, Richmond, Va.

**27TH ANNUAL EXHIBITION OF THE SOUTHERN STATES ART LEAGUE.** March 27, 1947. Virginia Museum of Fine Arts. Open to members who must be natives or 2-year residents of the South. Media: paintings, sculpture, prints, crafts. Jury. Prizes. Entry blanks due Feb. 19. Work due Feb. 24. For further information write Miss Ethel Hutson, Executive Secretary, Southern States Art League, 7321 Panola St., New Orleans 18, La.

### Springfield, Mass.

**28TH ANNUAL EXHIBITION OF SPRINGFIELD ART LEAGUE.** Feb. 2-23. Museum of Fine Arts. Open to artists who have paid League membership fee (\$3) for 1946-47 season. Media: oils, watercolors, sculpture, prints, drawings. Jury. Prizes totaling \$200. Work due Jan. 27. For further information write Mrs. Edna B. Miller, 97 Spring St., Springfield 5, Mass.

### Springfield, Mo.

**17TH ANNUAL.** April 2-30. Springfield Art Museum. Open to residents of Missouri and adjacent states. Media: Paintings, sculpture, prints. Jury. Prizes. Fee \$1. Entry cards due March 18. Work due March 22. For further information write Edyth West, Chairman of Exhibitions, Springfield Art Museum, Springfield, Mo.

### Utica, N. Y.

**10TH ANNUAL EXHIBITION OF THE WORK OF ARTISTS OF UTICA & CENTRAL NEW YORK.** Feb. 2-23. Munson-Williams-Proctor Institute. Open to artists of Utica and within 100 mile radius of Utica. Media: oil, watercolor, gouache, sculpture, graphic art, drawing. Jury. Purchase awards. Entry cards due Jan. 10. Work due Jan. 23. For further information write Jay P. Stewart, Pres., Utica Art Club, or Joseph Trovato, Community Arts Program, Community Arts Building, 318 Genesee St., Utica 4, N. Y. Phone 2-4139.



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## National Academy

[Continued from page 9]

monotone, is monumental. Joseph Floch contributes *Conversation*, alluring in its subtlety of fused light and color patterns. The design, however, is hardly successful. *To the Bakery* by Iver Rose is both witty and admirable in its highly personal palette.

Other figure work includes Raphael Soyler's prize winning *Two Sisters*, a routine performance for this artist. Guy Pene du Bois' *War Dilemma* is a distinguished work.

There are a few figure pieces that should be mentioned as horrible examples of what an artist can do: Gregorio Prestopino's *Death of Snappy Collins*; William Gropper's *Conflict*; Nathaniel Dirk's appalling *Friends*.

There are a number of excellent portraits. Among the outstanding ones, *Portrait of Julio de Diego* by Frederic Taubes, depicting the artist, one would infer, in an intensity of reflection. Eugene Speicher's engaging presentment of adolescent charm, *Tony Robinson*; Sidney Dickinson's *Portrait of John Carroll*, and Randall Davey's *Young Woman with Violin* all call for high rating. *Self Portrait*, prize winner by Priscilla Roberts, is an astonishing technical performance, but does not appear to have the breath of life in its cool competence.

Among the still life canvases, Henry Lee McFee's handsome *Still Life with Green Jar* has the sort of inevitability of design and color that a real work of art possesses. A loosely-brushed, glowing flower piece by Helen Sawyer; Hobson Pittman's finely-considered relation of forms and shapes in exquisite textures in *Mantel Arrangement*; Gladys Wiles' harmonious arrangement and finished brushwork in *Pieces of Eight* are all on the credit side of the ledger. Philip Guston's *Holiday*, which is a prize winner, appears as an accumulation of objects, rather than an organization. If it has any significance, it is not easily apparent.

Sculpture is not easy to appreciate when surrounded by paintings. The prize winning *Christ and His Disciples* by Jean de Marco, the figures in cruciform arrangement, is evidently sincere in its motivation, but it lacks any compelling authority. Peter Dalton's *Seated Figure* is a sound sculptural design built carefully of bodily rhythms. John Hovannes' *Seated Figure*, Harry Rosin's portrait of *Folinsbee* and Henry Kreis' sensitively perceived and ably executed *Young Girl* made special impression.

The watercolor group is well selected. It contains too many out-size pictures for my interest, yet work by John Pike, Emil Kosa and Barse Miller should receive commendation. Wing Howard's delightful vision of Paris, *Le Pont Neuf*, Lars Hoftrup's radiance of light and color in *Pine City in Green*, and Andrew Wyeth's impressive figure piece, *Pulp Woodsman*, all take honors.

The prints possess many diversities of interest. Pytlak's serigraph, *Carnival*; Martin Lewis' distinctive *Day's End*; the abstraction, *Sol Luna*, by N. Lanasky; the amusing *Baroque Carriage* by Theodore Brenson and Alfred Hutty's *Back Stage*, *Charleston* are high spots of the showing. (Through Jan. 22. From 1 to 5 p.m. daily.)—MARGARET BREUNING.

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Evelyn Marie Stuart Says:

The High Gods of the American art world have ruled out the Eye as the objective of visual art. They boldly proclaim that color photography does it better and quicker. Yet they recognize that in embroidery and tapestry there is something the camera can't get, thus displaying that all along they have been allergic to the beauty and quality of paint as paint. They are *ink* minded, not noting the thin character of color photography and being dead to the greater suggestion of form and substance in painting. These blind lead the blind by applying to the ear the stimulant of profound-sounding nonsense. When the nude descended the stair she left real art naked to the cold winds of modernistic "thought police" and took us all down into the limbo of adjectives twisted from their original dictionary definitions. Today it takes a brave artist to paint a really beautiful picture and publicly exhibit it, for the trained seals of the art press will either damn it with the faint praise of being "sweet" or comment on it as "slavish copying of nature."

## Sterner on Modern Art

[Continued from page 22]

and the Id, are responsible for so much of so-called Modern Art we know. This "stuff that dreams are made on" is *unrepresentable* in the concrete forms of paint or clay, which the final picture or sculpture must take on.

Despite the reams of specific criticisms written in words, there is nothing you can explain in words about a painting or a piece of sculpture. Artists, like doctors, can discuss their work *technically*, but the spectator looks—the patient gets *cured*. Before a painting or a piece of sculpture there is no mystery for the layman to solve. The artist has put all the mystery he has been able to sense and gather from life into his *final concrete work*.

The cold, mechanistic, pseudo-scientific manifestations, which in recent years have invaded the arts, can bear only sterile fruit in our scheduled lives. In all periods, as in our own, minor artists make accurate reports of *actualities*. They are valuable documents. They belong in history.

But the great classics in all the arts, the works cherished by the people and kept, stamped with the hallmark of sifting time, exist by reason of their significant ideas and profound emotional content.

Only the poet creates great art—the artist whose more sensitive vision sees and reveals the subtler meanings of life, bearing order and serenity into the passing chaos.

\*This is the last statement by this veteran painter and illustrator, who died Dec. 16, aged 83. He never stopped fighting.

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## For Our Protection

No less than a half dozen lawyers or attorneys have from time to time sounded out the League on a plan to form an organization like ASCAP for artists. The idea is not new. In fact, it is almost a twin brother of ASCAP, since your representative was Chairman of the Copyright Committee, composed of representatives from the League, the Artists Guild, Society of Illustrators, Author's League, as well as the Composers and Publishers.

With Victor Herbert and John Philip Sousa, he almost commuted between New York and Washington in connection with copyright and was responsible for the introduction of the first bills for copyright revision. These were the two Tinker bills, the Perkins bill (Sohlberg version), and the Vestal bill. This latter bill passed the House, and with two-thirds of the Senate pledged for it, lost its life in a filibuster by the Senator from Oklahoma because his oil legislation was shelved. Thus ended six years of heart-breaking efforts to enact at least a half-way satisfactory revision.

The music business was quite different from that of the artist. It dealt wholly in reproduction, whereas the artist deals mainly in tangible property—his drawing or painting. The author's interests were more akin to those of the composer, and his market was then mostly with publishers.

The movie business was coming on and the radio was in the offing. The authors were able, after a pleasant sort of boycott, to convince the recalcitrant publishers who had begun to find a nice income from the movies for a republication of the stories previously used in the magazines, that they must recognize those other rights of the author—or else. But that is a long story, and the writers are not yet entirely happy.

With a fighting organization, under the able leadership of Gene Buck and E. C. Mills, and the legal guidance of Nathan Burkan, and such head-liners as Herbert and Sousa, the composers started putting the clamps on those who were using their tunes for free—the movies, theatres, cabarets, etcetra. Too, the music publishers joined with them.

Carrying their cases to the highest courts, they were upheld in their contention that if their property was appropriated for profit, the composer was entitled to share in those profits—an obvious and sane conclusion.

Now the composers and authors were exceedingly friendly with the artists, not because an artist was their Chairman, but the artists were on the same side of the question with them. Burkan, Buck, Mills, and our own people endeavored to find some way we could all ride together in the procession. Mr. Burton, legal consul for BMI, consulted with us. Not a week has passed that this subject has not been uppermost

with us. We have made some gains, but are hampered by our archaic and ambiguous copyright laws.

So few artists, comparatively, derive any notable income from reproduction rights that they could not possibly support an organization like ASCAP, even if they had a tail-holt half as good as the composers. Too, we are handicapped because the artist whose work has been infringed, is not only reluctant, but refuses to initiate proceedings. This, of course, is absolutely necessary.

With the adverse decisions in the Pushman case and the more recent Ripley case, the artist becomes even more hesitant. For the present our only good office seems to be to keep dinging into our artists to copyright their work. The two cases mentioned involved the right of reproduction. Again, you must have it agreed that any sale of your original does not carry with it that right of reproduction. Be sure, and not sorry later.

—ALBERT T. REID.

## Bankers Evaluate Art

An innovation in the banking business and of great interest to artists is the decision by the Amalgamated Bank of New York to finance the purchase of paintings and sculpture by living artists.

The Bank's president, Michael Nisselson, makes the very sane observation that there is something more to life than something to eat. The bank decided that the "Buyer of art is as good a risk potentially as one who wants a loan for a small business or to pay other debts." They regard it as sound business practice.

Like furniture, cars, radio and other such things, art is a vital part of the joy of life. The bank realizes that it is not always convenient for an art-lover to lay down the full price of a picture or piece of sculpture which is desired, and in consequence has decided that he should be helped to buy it over a term of a year or eighteen months, as in the case of other articles which contribute to the joy of life.

The League extends its congratulations to the Amalgamated Bank for its far-sightedness and what we believe is good business, and wishes at the same time to direct the attention of other banks to this recognition of the cultural side of our people.

## More on the Art Racket

Some time back we wrote a piece around a very interesting news story, how Hans van Meegeren had duped not only Goering and his staff of art experts, but even some great museums with his faked Vermeers.

This case has lingered on, with the authorities trying to determine whether the resourceful and clever artist was a "collaborationist" or a "forger." There were those "authentic Vermeers" which had been identified and certified by out-

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standing "art experts" and "art critics." Finally, in jail and surrounded by jutting-jawed guards the little 56-year-old artist produced a painting which further baffled everyone.

In the *Saturday Evening Post* of January 11 is an article by Irving Wallace, a fine piece of reporting and excellently done, which every artist and art lover should read. It is a fascinating piece about how the art world and the authorities have been mystified, joshed and made monkeys of by this Dutch painter who, it appears painted six "Vermeers," the last of which he sold to Hermann Goering. The first one was bought by Boymann's Museum in Rotterdam, after it had fully "authenticated" by "experts." Van Meergeren prospered, and plenty.

But when he was arrested as a collaborationist for selling a painting to Goering, his confession as to the authorship of those "old masters" was indicated. This confession is what broke in the news and about which he wrote at the time. Under the most adverse circumstances mentioned before, he painted another "Vermeer" which has the critics and experts looking very red and crawling. Evidently he did what he had long nursed in his soul to do—show up those connoisseurs. The case is still unsettled, but they are not able to keep it still.

#### Another Famous Case

In line with this Dutch art mystery, the case of La Belle Ferronniere is being revived by a recent publication of a book by Henry Hahn, entitled "The Rape of La Belle." This became a celebrated case and an important one, particularly as it exposed the racket in old masters and the practice of "art authenticators," and justified Barnum's estimate of the birth-rate of suckers in this country.

Sir Joseph Duveen—"world's greatest art dealer" made what seems to have been a careless observation that the La Belle Ferronniere owned by Mrs. Harry Hahn was a fake, because the original and real La Belle was in the Louvre. That was in 1920, and Mrs. Hahn promptly brought suit, and for the tidy sum of \$500,000. Then ensued endless delays and postponements, finally coming to trial nine years later—a trial lasting 28 days. The jury stood 9 to 3 in favor of Mrs. Hahn. Unable to reach a verdict the jury was discharged.

A second hearing was set for May, 1930, and Sir Joseph was denied a further postponement. A few weeks prior to the date set for the hearing he paid Mrs. Hahn a "substantial sum," said in this book to have been \$60,000, in consequence of which the suit apparently was no longer prosecuted.

The book entitled "The Rape of La Belle" is an exciting expose of the racket in the business. It and the piece by Irving Wallace in the *Post* should be required reading by every museum attache in the country, and particu-

larly in Fogg Museum at Harvard. And we can think of nothing better for the education of the general public.

#### Our Annual Meeting and Dinner

Various Committees are busy in preparation of the Annual Business Meeting and Dinner of the League, which promises to be most successful. Since we shall be restricted by fire laws, as is every place in New York, for the number of persons who may be gathered in any particular space, it behooves our members to send in their reservations as early as possible. We feel unhappy about the number who must be turned away each year, but it is inescapable. So you should be telephoning Miss Kelley right soon.

Announcements of the program will be made later. The date—February 22—as usual at Salmagundi Club, New York City.

#### Hogner on Color Council

Nils Hogner has been appointed Chairman of the League's delegation to the Inter-Society Color Council to fill the vacancy caused by the resignation of John Scott Williams, whose new position as head of the Fine Arts section of the University of Wyoming at Laramie, makes his attendance at meetings of the Council impossible.

#### Activities in New York State

So many pleasant pieces of news about the observance of American Art Week over the State have come in, that a note from Mrs. Percy Decker who has been an active Chairman for this event for many years, fits in and confirms our first reports of Hudson Valley activities.

Poughkeepsie had a splendid show sponsored by the Dutchess County Art Association. Rhinebeck had the finest celebrations ever put on there. Ulster County and Greene County, as well as others were active beyond all expectations. In Catskill the merchants gave 18 windows. Since Thomas Cole was cited last year for the Honor Roll by the Catskill Arts and Crafts Guild, they had a memorial window showing of his work, and his granddaughter opened his studio to the Guild and its friends. Woodstock artists were guests.

Mrs. Decker reports on the outcome of a conference which was had with Dr. Spence of the State Educational Department, attended by Mrs. Decker, Mr. Conrow and the writer, here, on the forenoon of our last Annual Dinner. This was looking to a working arrangement with the Department whereby they would engage instructors for worthy organizations.

Dr. Spence was very understanding and co-operative and according to Mrs. Decker the plan is now under way and all arts are included. She and the League are happy about it and most grateful to Dr. Spence and the Department of Education.

—ALBERT T. REID.



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# CALENDAR OF CURRENT EXHIBITIONS

ALBANY, N. Y.  
Institute of Art To Feb. 2: *Arts of French Canada.*

ANDOVER, MASS.  
Addison Gallery To Feb. 10: *Essentials of Abstraction.*

ATLANTA, GA.  
High Museum To Jan. 29: *European & American Masterpieces.*

BALTIMORE, MD.  
Museum of Art To Feb. 2: *Maryland Artists 15th Annual.*

BLOOMFIELD HILLS, MICH.  
Cranbrook Academy To Jan. 31: *Sculpture, Alexander Girard.*

BOSTON, MASS.  
Boston Institute To Feb. 16: *John Marin Retrospective.*  
Museum of Fine Arts To Jan. 26: *War's Toll of Italian Art; To Feb. 2: William Rimmer.*  
Public Library Jan.: *Lautrec Lithographs.*  
Vose Gallery To Jan. 25: *Dean Faussett.*

BUFFALO, N. Y.  
Albright Gallery To Feb. 4: *Cleveland Paintings; Paintings from Holland.*

CHICAGO, ILL.  
Art Institute To Feb. 16: *Sculpture, Emil Zettler; To May: Road to Impressionism; To Feb. 2: Prints, Edouard Vuillard.*

CHICAGO, ILL.  
AAA Galleries To Jan. 23: *William Gropper.*

CINCINNATI, OHIO  
Art Museum To Feb. 3: *Ruffino Tamayo; To Feb. 11: Myer Abel Memorial.*

CLEARWATER, FLA.  
Art Museum To Feb. 9: *8th Contemporary American Annual.*

CLEVELAND, OHIO  
Museum of Art To Feb. 2: *British Paintings; Sculpture.*

COLORADO SPRINGS, COLO.  
Fine Art Center Jan.: *Max Weber, Martyr; Prints, Mendes.*

COLUMBUS, OHIO  
Gallery of Fine Arts Jan. 26-Feb. 13: *Paintings, Hoyt Sherman.*

DAYTON, OHIO  
Art Institute Jan.: *Jane Reece Retrospective; Sol Bauer Sculpture.*

DECATUR, ILL.  
Art Center Jan.: *22nd Ohio Watercolor Annual.*

DETROIT, MICH.  
Institute of Arts To Feb. 2: *3 English Artists; To Feb. 23: Prints.*

HARTFORD, CONN.  
Wadsworth Athenaeum To Feb. 23: *This was Hartford.*

HOUSTON, TEX.  
Museum of Fine Arts To Feb. 2: *Sculpture, Charles Umlauf; Prints, Federico Cantu.*

INDIANAPOLIS, IND.  
Herron Institute To Feb. 2: *Abstract & Non-Objective Paintings.*

KANSAS CITY, MO.  
Nelson Gallery To Feb. 2: *Encyclopedia Britannica Collection.*

KENNEBUNK, ME.  
Brick Store Museum To Feb. 28: *Early Americana.*

LA JOLLA, CALIF.  
Art Center Through Feb.: *Thomas Eakins.*

LOS ANGELES, CALIF.  
Biltmore Gallery From Jan. 27: *Clyde Forsythe.*  
Calif. U. Art Gallery To Jan. 26: *Abstractions, John von Wicht.*  
Vigevano Galleries To Feb. 21: *French Paintings.*  
Webb Gallery To Jan. 31: *Harry Shoulberg.*

LOUISVILLE, KY.  
Speed Museum To Feb. 2: *Paintings, Carl Brenner.*

MANCHESTER, N. H.  
Currier Gallery Jan.: *Primitive Portraits, Waldo Peirce.*

MINNEAPOLIS, MINN.  
Institute of Arts To Feb. 7: *Japanese Color Prints.*  
Walker Art Center To Feb. 2: *Lithographs, William Norman; Pepsi-Cola Paintings of the Year.*

MONTCLAIR, N. J.  
Art Museum To Jan. 26: *Paintings to Live With.*

NEWARK, N. J.  
Newark Museum To Feb. 9: *Associated Artists Show.*

NEW ORLEANS, LA.  
Arts & Crafts Club To Jan. 24: *Ben-Zion.*  
Delgado Museum To Jan. 26: *Watercolors; To Feb. 9: Charles H. Reinike.*

NORFOLK, VA.  
Museum of Arts To Jan. 26: *Contemporary American Paintings.*

PASADENA, CALIF.  
Art Institute To Jan. 26: *Lithographs, Katherine Lovelock; To Feb. 2: Vanguard Group.*

PHILADELPHIA, PA.  
Academy of Fine Arts From Jan. 26: *125th Annual.*  
Art Alliance To Feb. 10: *Drawings, George Sklar; From Jan. 28: Oils, Max Beckmann.*  
Museum of Art To Feb. 16: *Carroll Tyson, George Biddle.*  
Print Club To Jan. 31: *American Lithography Annual.*  
Woodmere Gallery To Feb. 2: *Watercolors, French Art.*

PITTSBURGH, PA.  
Carnegie Institute To Feb. 2: *Contemporary Drawings; American Paintings.*

PITTSFIELD, MASS.  
Berkshire Museum To Jan. 31: *Art of Portraiture.*

PROVIDENCE, R. I.  
Contemporary Artists Gallery Jan. 20-Feb. 1: *Matene Rachotes Cain.*  
Brown Univ. From Jan. 29: *Modern Works, Herbert Bayer.*  
Museum of Art To Feb. 5: *Western Print Masterpieces.*  
Art Club To Jan. 26: *Black & White Exhibit.*

RICHMOND, VA.  
Museum of Fine Arts To Feb. 5: *John A. Elder Survey.*

ROCHESTER, N. Y.  
Memorial Art Gallery Jan.: *8 Syracuse Watercolorists.*

A. C. A. Gallery (63E57) Jan. 20-Feb. 10: *7 Pepsi-Cola Winners.*

Alonzo Gallery (58W57) Jan. 20-Feb. 1: *James Black Stoughton.*

America House (485 Madison) To Jan. 29: *Jewelry Exhibition.*

American Express Co. (Fifth at 51) Jan.: *Oils, Don Forbes.*

American British Art Center (44W 56) To Feb. 1: *Christopher Wood.*

Architectural League (115E40) To Jan. 18: *United Seamen's Exposition.*

Argent Galleries (42W57) Jan. 20-Feb. 1: *Palmer Hayden; Watercolors, Marguerite Rosett Bishop.*

Art of this Century (30W57) To Feb. 1: *Jackson Pollock.*

Associated American Artists (711 Fifth) Jan. 20-Feb. 8: *Paintings, Joseph Floch.*

Babcock Galleries (38E57) To Jan. 25: *19th and 20th Century American Artists; From Jan. 27: Watercolors, Elias Newman.*

Barbizon Plaza Art Gallery (6 Ave. at 58) To Feb. 8: *Watercolors, Mimi Korach.*

Barzansky Galleries (664 Madison) To Jan. 25: *Paintings, Lawrence Rothbart.*

Bignou Gallery (32E57) To Jan. 25: *Pierre Bonnard; Jan. 27-Feb. 1: Etchings, Charles V. Ripper.*

Binet Gallery (87E57) To Jan. 24: *Gouache, Muryan Eaton; From Jan. 25: Albert D. Crim.*

Bonestell Gallery (18E57) To Jan. 25: *Bruno Beran; Charles Braunsfeld.*

Brooklyn Museum (Eastern Pkwy.) To Feb. 9: *31st Brooklyn Society's Annual; To Feb. 23: Etchings, G. S. Piranesi.*

Brunner Gallery (110E58) Jan.: *Old Masters.*

Buchholz Gallery (32E57) To Jan. 28: *Paintings and Sculpture from Europe.*

Carstairs Gallery (11E57) Jan. 20-Feb. 8: *Jack Gage Stark.*

China House (125E65) Jan.: *Paintings, Wilma Pressi.*

Chinese Gallery (38E57) To Jan. 24: *Oils, Hubert Meisbor.*

Clay Club (4WS) To Feb. 15: *Sculpture Portraits.*

Community House (35E62) To Feb. 8: *Old New York 1846-1900.*

Contemporary Arts (106E57) Jan.: *Group Show.*

Devos & Reynolds (First at 44) To Jan. 22: *Watercolor Group.*

Downtown Gallery (32E51) To Jan. 25: *Arthur G. Dove.*

Durand-Ruel Galleries (12E57) To Feb. 1: *Paintings, Albert Eugene Gallatin.*

Durlacher Bros. (11E57) To Feb. 1: *Peter Blume.*

Egan Gallery (63E57) To Jan. 20: *Walkowitz.*

Egleston Galleries (161W57) To Jan. 25: *Frances Stein.*

8th St. Gallery (33W) To Jan. 26: *Bronx Artists' Guild.*

Feigl Gallery (601 Madison) To Jan. 22: *Modern Group.*

Ferargil Gallery (63E57) To Feb. 1: *Jacques Maroger.*

ROCKFORD, ILL.  
Art Association To Feb. 2: *Paintings, Richard Bowman, Joan Mitchell, Frederick F. Zerkette.*

ST. LOUIS, MO.  
City Art Museum To Feb. 28: *Forain; Jan.: The Missourians.*

ST. PAUL, MINN.  
Gallery of Art To Jan. 26: *Federation of Modern Painters & Sculptors; Paintings, John C. Wright.*

SACRAMENTO, CALIF.  
Crocker Gallery Jan.: *Harold Ward, Frank Sanuckson; Prints, Calif. Etchings; Modern Group; Old Masters.*

SAN ANTONIO, TEX.  
Witte Museum To Jan. 26: *6 Taos Painters.*

SAN FRANCISCO, CALIF.  
Legion of Honor To Jan. 26: *Sanity in 8th Annual; Jan.: Carl Morris; Old and Modern Masters.*  
DeYoung Museum To Feb. 7: *Ben Messick.*

Museum of Art To Jan. 31: *Gerstle Collection; To Feb. 15: Dan Harris, Milton Avery.*

SEATTLE, WASH.  
Art Museum To Feb. 2: *Modern European and American Paintings.*

SPRINGFIELD, MASS.  
Smith Museum To Feb. 10: *Photography Annual; To Jan. 26: American Color Prints.*

SPRINGFIELD, MASS.  
Museum of Fine Arts To Jan. 26: *Boston Prints.*

SPRINGFIELD, MO.  
Art Museum Jan.: *Zoltan Sepesky.*

SYRACUSE, N. Y.  
Museum of Fine Arts Thru Feb.: *50th Anniversary.*

TORONTO, CANADA  
Art Gallery To Mar. 2: *Spirit of Modern France.*

UTICA, N. Y.  
Munson-Williams-Proctor Jan.: *Homer, Eakins, Knaths; IBM Prints.*

WASHINGTON, D. C.  
Arts Club To Feb. 7: *7 Washington Painters.*  
Pan American Union Jan.: *Oils, Dianira Gomes Pereira.*  
Phillips Gallery To Feb. 3: *Paintings, Larry Watkins.*

WICHITA, KAN.  
Art Museum Jan.: *12 American Artists.*

Art Association Jan.: *16th Graphic Annual.*

WORCESTER, MASS.  
Art Museum To Mar. 2: *Selected Prints; To Jan. 27: Edouard Manet.*

YOUNGSTOWN, OHIO  
Butler Art Institute To Jan. 26: *12th Annual New Year Show.*

## EXHIBITIONS IN NEW YORK CITY

58th St. Library (127E58) Jan.: *Lisel Salzer.*

44th St. Gallery (133W44) To Jan. 27: *Paintings, Menahem Lewin.*

French & Co. (210E57) To Jan. 25: *Leon Kroll.*

Frick Collection (1E70) Jan.: *Permanent Collection.*

Friedman Gallery (20E49) Jan.: *Gouaches, Lewis F. Rubinstein.*

Galerie Neuf (342E70) To Jan. 30: *Oils, Gertrude Barrer.*

Galerie St. Etienne (46W57) To Feb. 8: *Paintings, Mark Baum.*

Garret Gallery (47E12) Jan.: *Modern Group.*

Gramercy Galleries (38 Gramercy Pk.) To Feb. 7: *Paintings, Ralph Landman.*

Grand Central Art Galleries (15 Vanderbilt Ave.) To Jan. 25: *American Etchers Selection of 100 Prints.*

Grolier Club (47E60) To Feb. 6: *Caricatures of America.*

Hamer Gallery (682 Fifth) Jan.: *Permanent Collection.*

Hugo Gallery (28E55) To Jan. 31: *Modern Group.*

Jewish Ed. Bldg. (72E11) To Jan. 25: *Paintings, Tooros Geller.*

Kennedy & Co. (785 Fifth) Jan.: *18th Century French Color Prints.*

Kleemann Galleries (65E57) To Jan. 25: *Jon Corbino.*

Krausler & Co. (14E57) From Jan. 20: *Gaston Lachaise.*

Kootz Gallery (15E57) To Jan. 25: *Adolph Gottlieb; From Jan. 25: Picasso.*

Kraushaar Galleries (32E57) To Jan. 25: *Watercolors, Karl Schrag.*

Laurel Gallery (48E57) To Jan. 31: *Watercolors, Homer Pfeiffer.*

Levy Gallery (16W57) To Jan. 25: *Sculpture, Anita Weisler.*

Julien Levy (42E57) Jan. 21-Feb. 15: *Work by Lux Feininger.*

Lillienfeld Galleries (21E57) Jan.: *Old and Modern French.*

Luyber Galleries (Hotel Brevoort, Fifth at 8) To Jan. 25: *Paintings, Lovell Bobleter.*

Macbeth Gallery (11E57) To Jan. 25: *Carl Gaerter; From Jan. 27: Carl Sprinchorn.*

Matisse Gallery (41E57) To Feb. 1: *Paintings, Jean Dubuffet.*

Metropolitan Museum (Fifth at 82) To Feb. 2: *Ceramic National; Jan.: Renaissance Drawings and Prints; From Jan. 24: English Masterpieces.*

Michelson (515 Madison) To Feb. 1: *Aquarelles, Jirard Baldasar.*

Midtown Galleries (605 Madison) To Jan. 31: *Arlene Wingate.*

Milch Galleries (108W57) To Feb. 1: *Paintings, Gerrit V. Sinclair.*

Morgan Library (29E36) To Feb. 15: *Medieval Illuminated Manuscripts.*

Morton Galleries (117W58) Jan.: *Clark McDougal.*

Museum of Modern Art (11W53) Jan.: *Henry Moore Sculptures and Drawings; Eugene Berman Theatre Design.*

Museum of Non-Objective Painting (24E54) Jan.: *Contemporary Non-Objective Paintings.*

National Academy Galleries (1083 Fifth) To Jan. 22: *121st Annual.*

New Age Gallery (138W15) To Jan. 25: *Group Show.*

New Art Circle (41E57) Jan.: *Francis Cass.*

New School for Social Research (68W12) To Feb. 21: *Group Show.*

New York Historical Society (Central Pk. W. at 77) Jan.: *Historic Hudson.*

Newhouse Galleries (15E57) To Feb. 1: *18th Century English, 19th Century American, 17th Century Dutch Paintings.*

Newman Gallery (150 Lexington) Jan.: *Thomas Cole.*

Newton Gallery (11E57) Jan. 20-Feb. 1: *Paintings, Edith Hoyt.*

Nicholson Gallery (69E57) To Feb. 1: *American Paintings.*

Nierendorf Gallery (53E57) To Jan. 25: *Perle Fine.*

Niveau Gallery (63E57) Jan.: *French Exhibition.*

Norrist Gallery (59W66) To Feb. 1: *Tolerance Can Be Taught.*

Parsons Gallery (15E57) Jan. 20-Feb. 8: *Ideograph Group.*

Passedoit Gallery (121E57) Feb. 1: *B. J. O. Nordfeld.*

Pen & Brush (10E10) To Jan. 29: *Sculptors' 1st Annual.*

Perls Galleries (32E58) To Jan. 25: *Paintings, Frederick Hauke; From Jan. 27: Paintings, Luis Martinez-Pedro.*

Pinacotheca (20W58) Jan.: *Burgoyne Diller.*

Rehn Gallery (683 Fifth) To Feb.: *Morris Kantor.*

Riverside Museum (310 Riverside Dr.) Jan. 25-Feb. 8: *1947 La Tausca Art Competition.*

RoKo Gallery (61 Greenwich) To Jan. 26: *Drawings Group.*

Roberts Art Gallery (380 Canal) Jan.: *Wood Sculpture, Nicholas Mocharniak; G. I. Drawings; Paintings, Harry Roseland, C. B. Compton.*

Rosenberg & Co. (10E57) To Feb. 1: *Marie Laurencin.*

Salmagundi Club (47 Fifth) To Jan. 31: *Watercolors and Sculpture.*

Bertha Schaefer Gallery (32E57) To Jan. 24: *Michael Lekakis.*

Schaefer Galleries (52E58) Jan.: *Old Masters.*

Schneider-Gabriel Galleries (69E57) Jan.: *Permanent Collection.*

Schultheis Art Galleries (15 Maiden Lane) Jan.: *Old Masters.*

Seligmann & Co. (6E57) Jan. 23-Feb. 8: *Paintings, Ralph Scarlett.*

Serigraph Galleries (35W57) To Jan. 25: *Serigraphs for Children.*

Village Art Center (224 Waverly Place) To Jan. 25: *Gouache, Bertram Goodman.*

Tribune Art Gallery (100W42) To Feb. 6: *Painters of Tomorrow.*

Weyhe Gallery (174 Lexington) To Jan. 29: *Charles Salerno.*

Wildenstein & Co. (10E64) To Feb. 15: *Italian Masterpieces.*

Willard Gallery (32E57) To Jan. 25: *Sculpture, Richard Lippold.*

Winfield Gallery (184W4) To Jan. 31: *Ruth Klein.*

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